ಬುದ್ಧ ಚರಿತೆ

THE BUDDHA-CHARITAM

OF

AS'VAGHOSHA.

(I--V)

EDITED BY

G. R. NANDARGIKAR.

POONA:
Printed at the Aryabhushan Press, Poona, by Natesh Appaji Dravid
and published at Poona by G. R. NANDARGIKAR.

1911.

THE BUDDHA CHARITAM

OF

ASVAGHOSHA.

I—V.

THE

BUDDHA-CHARITAM

OF

AS'VAGHOSHA.

(I—V)

BASED ON A SOLITARY Ms.,

Edited

With explanatory notes in English, with various readings, with an introduction determining the date of the poet from the latest antiquarian researches, with a literal English translation, with indices and an appendix &c.

By

GOPAL RAGHUNATH NANDARGIKAR,
Editor of Kâlidâsa's Raghuvans'a, Meghadûta, Mâlavikâgni-mitra, Kumârdâsa's Jânakî Haraṇam &c. &c.

POONA :
PRINTED AT THE " ARYA-BHUSHAN " PRESS.

1911.

RESPECTFULLY DEDICATED

TO

Dr. Ramkrishna Gopal Bhandarkar,

M. A. LL. D., C. I. E. &c. &c.,

Honorary Member of the Royal Asiatic Society of Great Britain and Ireland, of the German Oriental Society, of the American Oriental Society and of the Italian Asiatic Society; corresponding member of the French Institute and of the Imperial Academy of Sciences St. Petersburg; Foreign member of the Royal Bohemian Society of Sciences; Fellow of the Universities of Bombay and Calcutta; Late Professor of Oriental Languages Deccan College, Poona,

By the Editor.

CORRECTIONS & ADDITIONS.

N. B.—The reader is requested to make these corrections and additions before commencing to read. It will be found that some insignificant mistakes have crept in owing to the great haste with which the book has been issued.

Page.	Line.		Incorrect.		Correct.
			TEXT.		
1	11	for	वारतु	read	वास्तु
7	3	for	योऽन्यजातः	read	योन्यजातः
38	4	for	किंश्चिद्	read	किश्चिद्-
47	16	for	एवंमादीन्	read	एवमादीन्
52	13	for	मित्रलक्षणं	read	मित्रलक्षणम्

READINGS.

6 21 Insert 29 In margin Bt. notices तथाविधं जन्म बभूव तस्य for तथाविधं तस्य बभूव जन्म.

43 22 Insert 61 Bt. in margin notices जनानाम् for प्रजानाम्.

47	10	for	for its	read	for
,,	11	for	on its	read	in

,, 7 Bt. reads "मन्थालगौतमो &c." after "गौतमं दीर्घतपसं," and "वैभाण्डकं मुनिसुतं" after "विश्वामित्रो महर्षिश्च" of our text.

54 2 Bt. reads "कालीं चैव" &c. after "मातङ्ग्यामक्षमालायां" of our text, and "करालजनकश्चैव" &c. after the 77th verse of our text.

NOTES.

1 15 शंगार° read शृंगार°

2 9 Add कपिलवास्तु—this ancient city is situated one hundred miles north east of Benares, and about 40 miles from the Himálayas. It is situated in the Nepal Terai. The city is now in ruins. Vide Buddhist Catechism by H. S. Olcott p. 4.

Page.	Line.	Incorrect.		Correct.	
3	10		प°		पद्म
6	4	Add लुम्बिनी—It is now identified beyond question. An archæologist in the service of the Government of India has discovered in the jungle of the Nepal Terai, a stone pillar created by the mighty Buddhist sovereign Aśoka, to make the very spot. The place was known in those times as the Lumbinî garden.			
7	5	for	आव	read	और्व
8	7	for	भवितात्मा	read	भावितात्मा
16	8	for	अद्य	read	अर्घ्य
26	17	Add यशोधरा—Sarvârthasiddha in his sixteenth year, was married to यशोधरा the daughter of the king सुप्रबुद्ध. Vide Buddhist Catechism p. 6.			
31	12	for	°तिस्र	read	°तिस्रः
31	15	for	विद्ने	read	विद्ये

CRITICAL NOTICE.

2	8	for	inches	read	inches.

INTRODUCTION.

2	3	for	anthor	read	author

ABSTRACT.

25	12	for	chrioteer	read	charioteer

Critical Notice.

I.

The present edition of A*s*vaghosha's Buddhacharitam is based on a solitary Manuscript which we secured almost by chance after a deligent search for the Manuscripts of this work for the long period of fifteen years. This Manuscript contains the first thirteen cantos and fourteen stanzas of the fourteen. The account of the Manuscript is as follows :—

Bt. It is written on thick country paper with a thick glowing black ink (लाखी शाई) in semi *S'*áradá characters. It was kindly lent to me by my old friend Mr. Jivanaráva Balvant Chitnis of Bombay Municipality. It will not be out of place to give an account of this fragment and how I got it. Mr. Jivanráva who is an enthusiastic student of the Jyotish and Mantra *S*àstras is always on the look out for manuscripts of works in these two departments. He came to know from a friend that Pandit Gadádhar Pá*nd*yáji of Betiah in the Panjab, belonging to an old learned family, had a very large collection of old and rare manuscripts in his possession. He therefore requested that friend to purchase for him a few of these manuscripts which he did for a nominal price. As these manuscripts had lain undisturbed for years together in a corner of the Pandit's house, their edges were a little damaged by white ants. Mr. Jiwanráva whom I met in Bombay in June 1906 told me of this new purchase and I

being curious to know what these manuscripts were, and examining each carefully, came upon this fragment.

Among these there were the manuscripts of हैहरण्य-चारितम् and works on व्याकरणशास्त्र, and अलंकारशास्त्र and some Kávyas which have been published already in the Kávyamálá series. With his permission I copied the fragment. The paper of the manuscript is 12 × 9 inches Folia 86. The average number of lines on each page is 7 written in the middle of the paper. On the broad margins, were written some explanatory notes and readings which were probably taken down by some Buddhist Bhikshus and Bhikshu*n*is who probably had used this Ms. because some of the readings and explanatory notes, I found, were written in a different hand and some in the same handwriting as that of the text. The peculiar feature of this fragment is that it was written in a beautiful bold hand in the Devanágarî characters intermixed with *S*'áradá letters in almost every line of the text. The scribe, who wrote the Ms. appears to have been ignorant of many Devanágarî characters and hence an intermixture of *S*'áradá characters specially in the case of conjunct consonants. There is no date written on any of the 86 pages. The Ms. appears to me considerably old as the pages were worn out. It might be a hundred years old, or even older. The marginal notes supply Pádas or lines wanting in some of the cantos which I have noted in the readings of my edition.

II.

In editing this poem I have followed the same principle which I observed in editing my third edition of Kálidása's Raghuvans'a and Kumáradása's Jánakî Hara*n*a. I have thought it necessary to give the abstract of the

poem, notes on such points as require help, and literal English translation of almost all cantos that are printed in this little volume. I have tried my best to give almost all mythological allusions and geographical references in the notes.

In preparing the notes I have attempted to explain all Buddhist allusions by reference to the Lalitavistara and other Buddhist works. In short I have attempted to give as much help as I thought necessary to the college-going population.

I have done everything that lies in my power to make this little volume useful to the general reader and specially so to college students. In the introduction I have attempted to give uptodate information about Asvaghosha by consulting recent publications on him and date.

It now simply remains for me to do the agreeable duty of acknowledging my obligations to those who have helped me in one way or another by giving me imformation about the books which have rendered me valuable help in determining the approximate date of the poet and by making me important suggestions while the work was in preparation. This edition of Buddhacharita was undertaken at the express wish of my sincere friend and patron Sardára K. C. Mehendale B.A. of the celebrated Appá Balvant family. To him, therefore, my thanks are specially due as also to my friend Mr. M. P. Oka, Sanskrit Teacher, New English School, Poona, with whom I discussed some of the points of the text. I have consulted the works of Dr. R. G. Bhandarkar, Dr. P. Peterson, Dr. Takakusu, Mr. V. A. Smith, Miss C. M. Duff, Prof. M. Aneski of the Imperial University of Tokio, Prof. E. B. Cowell, Rev. S. Beal and Mr. Velandai Gopala Iyer. I shall be

always willing to correct interpretations and misprints whenever brought to my notice. With these prefatory words I leave the book to the indulgent judgment of the learned public.

INTRODUCTION.

It is unanimously admitted by all oriental scholars both of East and West that India wants a written history of her own [1]. Sanskrit Literature so to say is deficient in nothing so much as in its own history. The vast mass of Sanskrit works and a crowded number of names of their authors are scattered on the expansive sheet of time as confusedly and promiscuously as pebbles on a river-bank or flowers in a wild woodland. Chronology is to historical facts what thread is to a wreath of pearls; and without it, it is impossibile to attempt anything like stringing together books, records and authors or associating the proper author or authors [2] with proper books, records and chronicles. The fatal work of time and oblivion has often been to a certain extent counteracted by authors themselves, prompted perhaps by an instinct of self-preservation; and we see Sanskrit authors managing in the old fashion to incorporate their names in the text of their works. A certain amount of evidence is thus secured; but the absence of histories political, social and religious of the different provinces of India written from time to time and obvious unmistakable instances of literary interpolations and forgeries make the mind suspicious and cynical as to its value as evidence. So that a want of confidence and faith in the history of literature as it is told by itself is created in the mind of the inquisitive reader who is prevented from attempting anything beyond reading and enjoying, if he can, the vast literature of his land.

---

1 *Vide* Dr. Bhandarkar's Early History of the Deccan, page 1 *ff*.

2 Dr. Bhandarkar's Report on search of Sanskrit Mss. D. C. 1883–1884 p. 16.

According to the Tibetan as well as the Chinese accounts, we are led to admit that there were six As'vaghoshas [1] who are promiscuouly identified with the anthor of the Buddhacharita. [2] In the present state of the chronology of India it is very uncertain to lay down anything as finally settled when the researches of orientalists both here and in Europe and America are making gigantic strides in every branch of science, literature and art.

As'vaghosha was the twelfth Buddhist patriarch. According to Chinese accounts he was contemporary with Kanishka or Kanika who was ruling over Kás'mîra about 78-80 A. D. A*s*vaghosha is said to have been a Bràhma*n*a of Eastern India who, after his conversion by Vasumitra, president of the Buddhist Council, settled in Kás'mîra. The Alankàra S'àstra and the Buddhacharita-kàvya, the latter of which was translated into Chinese about A. D. 414-421, are ascribed to him by I-Tsing[3].

Both European and Indian scholars have, in our opinion, finally fixed the date of Kanishka. In his Early History of India Mr. V. A. Smith states, 'Kanishka unquestionably belonged to the Kushán section of the Yueh-chi nation, as did the Kadphises kings, and there does not seem to be sufficient reason for believing that he was unconnected with them. The coins both of Kadphises II and Kanishka frequently display in the field the

---

1 Awakening of the Faith by T. Suzuki page 6 *ff*; Nanjio Catalogue of the Chinese Buddhist books, 1883 No. 1460 ; Life of A*s*vaghosha No. 1463 ; Life of Vasubandhu in 1905 Journal of the Royal Asiatic Society of Great Britain and Ireland page 33 *ff*.; Wassilieff Buddhistmus, 1860 page 239.

2 Encyclopædia of Religion and Ethics vol. II. p. 159.

3 *Vide* C. M. Duff's Chronology of India, pages 21-22. Also Rev. S. Beal's trans. of the Buddhacharitam from Chinese into English S. B. E. Series vol. XIX. introduction. p. 26.

same four-pronged symbol, and agree accurately in weight and fineness, besides exhibiting a very close relationship in the obverse devices. The inevitable inference is that the two kings were very near in time to one another that in fact, one immediately followed the other. Now Kadphises II (Yeu-kao-ching) was beyond doubt—not only the successor, but the son of Kadphises I (Kieú-tsieú-K'io), who died at the age of eighty after a long reign. It is quite impossible to bring Kanishka into close association with Kadphises II, except on the generally admitted assumption that Kanishka was his immediate successor. Without further pursuing in detail a tedious archælogical argument, it will suffice to say here that ample reason can be shown for holding that the great majority of Indianists are right in placing the Kanishka group directly after that of the Kadphises kings. Our knowledge is so limited that difficulties remain, whatever theory be adopted, but the ordinary arrangement of the royal names appears to be strictly in accordance with the history of other nations, and with the phenomena of artistic, literary, and religious development.

Kanishka, then, may be assumed to have succeeded Kadphises II, to whom presumably he was related, in or about 120-125 A.D. Tradition and the monuments and inscriptions of his time prove that his sway, like that of his predecessor, extended all over North-Western India, probably as far south as the Vindhyas. His coins are found constantly associated with those of Kadphises II from Kàbul to Ghàz*ipur* on the Ganges, and their vast number and variety indicate a reign of considerable length. His dominions included Upper Sind, and his high reputation as a conqueror suggests the probability that he extended his power to the mouths of the Indus, and swept

away, if they still existed, the petty Parthian princes who still ruled over that region at the close of the 1st century A. D., but who are heard of no more afterwards.

He may be assumed to have completed the subjugation and the annexation of the secluded vale of Kàsmîra, and certainly showed a marked preference for that delightful country, in which he created numerous monuments, and founded a town, which, although now reduced to a petty village, still bears his honoured name[1].

Tradition affirms that he carried his arms far into the interior, and attacked the king residing at the ancient imperial city of Pá*t*aliputra. It is said that he carried off from that city a Buddhist saint named A*s*vaghosha. Comparison of the different versions of this story gives reason for accepting as true at least the bare fact that Kanishka and A*s*vaghosha were contemporaries. Kanishka's capital was Purushapura, the modern Pesháwar.

In Buddhist ecclesiastical history the reign of Kanishka is specially celebrated for the convocation of a council. This council which is ignored by the Ceylonese chroniclers is known only from the traditions of Northern India, as preserved by Tibetan, Chinese, and Mongolian writers.

Kanishka studied the Buddhist scriptures in his leisure hours under the guidance of a monk, named P*á*r*s*va, who attended daily at the palace to give him instruction. The king, becoming hopelessly puzzled by the conflicting doctrines of the various schools, suggested to P*á*r*s*va, that it would be well to obtain an authoritative exposition of the truth. P*á*r*s*va gave his cordial

---

1 Stein, Rájatarangi*n*î translation book I, 168-72. Kanishkapura is now represented by the village Kànispor, 74° 28° E long., 34° 14′ N. Lat., situated between the Vitastá (Bihat) river and the high road leading from the Varáhamúla (Bàrámúla) to *S*rînagar.

approval to the suggestion and arrangements were made for a general assembly of theologians. Accordingly all the learned men assembled; but they were of a single school, the Sarvástivádins of the Hînayána, or Little Vehicle. As for the place of meeting the king proposed his capital in Gándhára, but it was rejected and the council was held at Rájagriha, in Magadha, where the first council was reputed to have met. Ultimately it was decided to convoke the assembly in Kásmîra, at a monastery named Kundalavana, near the capital of that country. Vasumitra was elected president, and Asvaghosha, the famous author, who, according to the story, had been carried off from Pátaliputra, was appointed vice-president. The result of this council was the composition of Mahávibháshá, which still exists in Chinese, and is described as being an Encyclopædia of Buddhist philosophy.

Dr. Takakusu, a highly competant authority, in his article on 'A study of Paramártha's Life of Vasubandhu' and 'The Date of Vasubandhu,' is of opinion, that until this work shall have been made accessible to scholars, it will be vain to argue about the council of Kásmîra or its works. From these accounts of the council Mr. V. A. Smith is led to think that the reign of Kanishka appears to have lasted some twenty-five or thirty years, and may be assumed to have terminated about 150 A. D. or a little earlier. With this view Dr. Takakusu also agrees.[1] Prof. Sylvain Levi, observes Dr. Takakusu, on the other hand, utilizing all the Chinese evidence available, assigns, to the Kushána king an earlier date viz., 50 A. D. Now Paramártha's "five hundreds" is equivalent to 20-120 A. D.,

1 J. R. A. S. of Great Britain and Ireland Jan. issue 1905, page 52.

thus covering the possible date of Kanishka proposed by the two scholars. Asvaghosha is a contemporary of Kanishka according to Hiuen-Tsang and several other authorities. The glowing account of Asvaghosha's literary skill in Paramártha is appropriate to the author of that famous Kávya "Buddha-Charita" and the beautiful "Sûtrálankára" preserved in Chinese.[1]

The following account will decide for itself the identification of so many Asvaghoshas as stated above from the author of Buddha-charitam. From the earliest times Asvaghosha is well-known as the author of Buddha-charitam, a poetical description of Buddha's life.[2] To him is ascribed the Alankára, a collection of Buddhist stories with their respective moral teachings and also a poem called Saundaránandakávya.[3] This Kávya is not found in the catalogue of Chinese Tripitaka or in even the Tanjur. In the first chapter this Kávya deals with the great love which Nanda, a brother of Buddha, bore for his wife Sundarî. Then it describes how Buddha took Nanda to his hermitage and made him a mendicant. Nanda was anxious to return to the world and to his wife, but Buddha always persuaded him to persist in his mendicant life. Now this spiritual struggle between Buddha and his royal disciple forms the central point of interest in this fascinating epic. During the

---

1 *Vide* J. R. A. S. of Great Britain and Ireland, January 1905, page 52. According to the recent investigations of Mr. V. A. Smith who has established several important dates for Indian history, the date of Kanishka, of the Kushána dynasty 'is 125 A. D.' Vide also J. R. B B. R. A. S. XLIX Vol. XVIII 1892, page 284.

2 *Vide* Trans. in S.B.E. Series Vol. XLIX.

3 *Vide* Journal and Proceedings of the Asiatic Society of Bengal, vol. V. No. 6. June 1909. page 1 *ff*.

course of this struggle Buddha takes his disciple to heaven, shows that even heaven should not be desired, and ends the work by giving him a taste of Am*ri*ta or the nectar of *Nirvána.* The first chapter contains a description of Kapilavástu as a great hermitage &c., &c. The authenticity of these traditions is confirmed by the external evidence of I-Tsing's statement,[1] and the internal evidence does not contradict it.

We learn from the colophon of the Tibetan Buddha-charitam[2], and from a biography of Vasubandhu, that A*s*vaghosha was a native of S*á*keta. According to the latter authority, it was he who was summoned to K*á*bul by **कात्यायनीपुत्र**, the alleged composer of the '**अभिधर्म** in Eight Sections', in order to help him in the compilation of the great commentary (**महाविभाषा**) on the text of that **अभिधर्म**. As we learn from Hiuen-Tsiang, this compilation took place under the patronage of king Kanishka, who is now generally believed to have flourished in the 1st century A. D. That A*s*vaghosha was contemporary with Kanishka is confirmed from another source[3] which describes A*s*vaghosha's life in detail, and from which are derived the later legends concerning him.

We are told that A*s*vaghosha was a learned but haughty man, who was at last converted to the Buddhist faith in the nonentity of the phenomenal world. The agent in his conversion was **पूर्णयशस्**, a disciple of **पार्श्व**[4], who is said to

---

1 *Vide* Record of the Buddhist religion, Oxford 1896. pp. 153-165. *f.*

2 Indian Antiquary 1903, p. 350.

3 Records of the patriarchs, Nanjio, No. 1340 translated by Kinkárya in 472 ; No. 1460 translated by Kumárajíva about 405 ; See also Wassilieff p. 231.

4 Possibly an epithet of Kátyáyaníputra.

have presided over the compilation of the above mentioned great commentary. After his conversion A*s*vaghosha worked eagerly for the propagation of Buddha's teachings in Kusumapura (the modern Pátana), not only as a preacher, but also as a poet and a musician. When that town was taken by the army of the चन्दनकनिष्ठ, the king Yuehchis, A*s*vaghosha was carried away to their country in the north as a portion of the tribute paid to the conqueror by the Magadhans.

Another biography of A*s*vaghosha tells essentially the same story. The indebtedness of A*s*vaghosha to Pár*s*va and Pûr*n*ayas'as is confirmed by the expression of homage at the beginning of the Alankára while his connection with king Kanish*th*a is elsewhere asserted.[1] Thus far the traditions about A*s*vaghosha's life, which are the oldest sources of our knowledge about him, may be regarded as comparatively authentic.

But when we take up other writings which bear his name, we find ourselves in the dark as to the identity of the person.[2] And the matter is made no clearer by the Tibetan tradition, which applies many epithets to him. This tradition dates from the 16th century, and itself seems to be the result of confusion. According to it A*s*vaghosha was living under the king Bindusára the son of Chandragupta, and was connected with कनिक the king of टिल्ली and Málava in the West. Of six epithets

1 Nanjio No. 1329 Ratnapi*t*aka translated by Kinkárya. He gives the name as something like कनिट (or कनिड्ड) but a later translator सूर्ययशस् gives कनिष्ठ.

2 T. Suzuki has made a very exhaustive collection of the materials respecting these works and legends in his inroduction to A*s*vaghosha's *Awakening of Faith* Chicago 1900. But he was too anxious to regard any A*s*vaghosha as identical with the author of the book he translated.

given to him we mention मातृचेत, धार्मिक, सुभूति and शूर. Comparing these different traditions, we find little reason to see in this Asvaghosha the author of the Buddhacharitam, except the connection of the name with king Kanishka or कनिक. The Tibetan author, it is true, states expressly that the कनिक mentioned there is not to be confused with कनिष्क, yet there is reason enough to suspect his accuracy. The following are the works attributed to a person or persons bearing the name of Asvaghosha :—

(1) "Hymns in 150 stanzas." This has been handed down to us in a Chinese and in a Tibetan version. The two agree fairly well with one another, and in both the author is known as मातृचेत.

The colophon to the Tibetan version identifies this मातृचेत with Asvaghosha. But I-Tsing, the translator of the hymn into Chinese, seems to regard him as different from the author of Buddhacharitam. On the other hand, there is in Tibetan an epistle sent from मातृचेत to king कनिक of the कुश race.[1] King Kanishka is mentioned in Asvaghosha's Alankára as of the कुश race. But there Asvaghosha speaks of the king as of one who lived in the past. It is, therefore, quite uncertain whether मातृचेत and Asvaghosha on the one hand and कनिक, कनिष्क and कनिष्ठ on the other, are respectively to be indentified or not.

(2) The Vajrasúchi,[2] a refutation of the caste system, bears the name of Asvaghosha as its author ; but the same text in the Chinese translation (Nanjio No. 1303) is ascribed to Fa-Hien, literary "law-fame." This name is

---

1 On the connection of मातृचेत with king कनिक and the questions connected therewith see F. W. Thomas's article in Indian Antiquary 1903, p. 345 *ff*.

2 A. F. Weber, Die Vajrasuchi Des Asvaghosha, Berlin 1860.

usually rendered as धर्मयशस् but may be धार्मिकसुभूति, literally "lawful glory".

(3) Further a work in the Chinese translation called "The Distinctions of the Fruits of Works" (Nanjio No. 1339) is ascribed to a Boddhisattva 'Great-Valor' which is surely महाशूर in Sanskrit. Another book, 'Transmigration in the Six Resorts' agrees with the above in substance, and its authorship is ascribed to A*s*vaghosha.

The two instances given above seem to be confirmatory of the Tibetan tradition, but they are not strong enough to establish the indentity of these A*s*vaghoshas with the author of the Buddhacharitam.

(4) Another book ascribed to A*s*vaghosha is "A निर्ग्रन्थ's inquiry into the principle of non-ego."[1] It expounds the contrast of phenomena and reality, exactly as in the sermon delivered by Pûr*n*aya*s*as to A*s*vaghosha which is preserved in the Records of the patriarchs. Probably this A*s*vaghosha is the same as the A*s*vaghosha of those Records.

(5) There is mention of the name A*s*vaghosha in the memoirs of Yuan-Chwang. This A*s*vaghosha was a contemporary of नागार्जुन, of देव, of कुमारलब्ध, and of the man who detected a Brahmin possessed by a demon. Though Yuan-Chwang calls this A*s*vaghosha a Bodhisattva, we have no ground for identifying him with any of the A*s*vaghoshas mentioned above.

(6) Finally, we have A*s*vaghosha the author of the "Awakening of Faith."[2] This last work represents

1 Translated by Suryayas'as in the 11th century but the work is not mentioned in Nanjio's catalogue; See S. Beals Buddhist Records of the Western World in 2 vols, Boston 1885; Life of Buddha by Asvaghosha Bodhisattva S.B.E. Series vol. XIX Oxford 1883 p. 30. *ff.*; L. A. Waddell, Lamaism 1895 p. 10. *f.*

2 Nanjio No. 1249 *f*, translated by T. Suzuki.

a well reasoned exposition of the doctrines of the final metaphysical principle and of the phenomenal world as contrasted with it. Everything phenomenal is unreal, because it is made of constituents and is governed by the law of causality. Now reality transcends every distinction and qualification. It cannot be named तथता, *i. e.* 'the Thatness.' The final aim of Buddhist enlightenment consists in the full realization of this absolute reality, which is the true and highest condition of Buddhahood. That is the eternal substance of the truth revealed by Buddha, and is, therefore, the true doctrine and, at the same time, the true body or entity of Buddha *i. e.* the Dharmakáya. But the absolute, which is unique in its substance, does not remain, unmanifested. When it appears to us in its state of bliss, it is the Buddha in enjoyment (Sambhoga). When it is manifested in this world in order to save us personally, it is the Buddha incarnate or in Kenosis (*Nirmána*), as, for example, S'ákyamunih. In order to attain the ideal of enlightenment, it is necessary for us to believe in any of the three aspects of Buddha's personality, and to be saved by his grace (Parigraha *lit.* 'grasping').

Thus we see in this work of Asvaghosha a concise systematization of later Buddhist metaphysics in their consequences and of Buddhist religious faith, expressed in the doctrines of the three personalities (bodies) of Buddha,[1] and of the relation between grace and faith.

Summing up these statements, we have not enough evidence either to affirm or to deny the identity of any of the Asvaghoshas enumerated under heads 1-6, except four, with the author of the Buddhacharitam. The

[1] See art J. R. A. S., 1906 p. 943 *ff*.

same epithet may have been applied to many authors in different periods, because of their poetic talents or of their wisdom, which is said to have touched the heart even of a horse. The Tibetan tradition seems to have erroneously regarded these different persons as one with many names.

In his article published in the Indian Review No. 11 for November 1909, vol. X, pp. 833. *ff* Mr. Velandà*i* Gopala Aiyer, B. A., B. L., considering the views, in every point that demands close attention, of all oriental scholars of Europe, Japan, China and India, has conclusively established the date of Kanishka and his contemporary the poet A*s*vaghosha the author of Buddacharitam. He says :—'It is sufficient for me to state that the date given by Professor Rhys Davids for Rudradàman's inscription (2nd century A. D.) is incorrect ; and if, as I shall be able to show in my next paper, the correct date for the Sanskrit inscription (of Rudradàman) is 15 A. D., it is clear that between 27 and 65 A. D., the period of Kanishka's reign, A*s*vaghosha could well have composed his poem and the council, their commentaries.'

In the preface to our third edition of Raghnvan*s*a we have shown how A*s*vaghosha imitates Kàlidàsa in every thing that is worth imitation ; here we simply repeat ourselves. A*s*vaghosha's Buddhacharita seems to be an old Kàvya written somewhere in the middle of the 1st century A. D. (27 to 65 A. D.). The language of A*s*vaghosha bears a close resemblance to the Kàvyas of Kàlidàsa. Words which are peculiar to Kálidása such as **धिष्ण्य** in the sense of 'abode' or 'resting place', **निर्वाहण** to express 'carrying away &c.' are borrowed in the same sense by A*s*vaghosha also. Similarly the same compounds are employed in the same sense by the two poets, and this so frequently that it is difficult to believe that A*s*vaghosha

and Kàlidàsa were separated by a very long interval of time, unless one of them is a close and clever imitator of the other except in his प्रसाद[1]. In spite of this close resemblance, however, there seem to exist ground to suppose that A*s*vaghosha represents a later stage of the development of the Sanskrit language (भाषा).

In the first place from a cursory perusal of the Buddacharitam we have not found in it a single वैदिक form except in the व्यवधान between the आम्प्रत्यय and the अनुप्रयोग ("संवर्धयामात्मजवच्चकार" II. 19.) "द्विव्यैर्विशेषैर्महयाञ्च चक्रुः" VI. 58. (*Cf.* Raghu. IX. 61. ; XIII. 36. ; XVI. 86). But this व्यवधान alone cannot be a sufficient proof, for, though Kàtyàyana strictly prohibits it in भाषा, later grammarians do not observe this rule. The Bha*t*-*t*ìkàvya allows it. Haradatta the author of Padamanjari refers to it with a sneer. We think, therefore, *Asvaghosha came after the period of transition.*

Moreover, the form of the Sanskrit language, seems to have been finally settled long before the time of A*s*vaghosha. Though a Buddhist, A*s*vaghosha seems to be very fond of Pa*n*ini's grammar and very often seems to assert his superiority over the author of Bha*tt*ìkàvya. Thus, we find "व्याङ्परिभ्यो रमः of Pá*n*i. (I. 3 83.) illustrated by शमेऽभिरेमे विरराम पापात्, also "स्वरितञितः कर्त्रभिप्राये क्रियाफले" (I. 3. 72.) by भेजे दमं संविबभाज साधून्. So also "विपराभ्यां जेः" (I. 3. 19.) illustrated by "नाधीरवत्कामसुखे ससञ्जे न संररञ्जे विषमं जनन्याम्। धृत्येन्द्रियाश्वांश्चपलान्विजिग्ये बन्धूंश्च पौरांश्च गुणैर्जिगाय.॥" The verse following is devoted to "विभाषा लुङ्लृङोः" (II. 4. 50.) ; thus we read नाध्यैष्ट दुःखाय परस्य विद्यां ज्ञानं परं यत्तु तदध्यगीष्ट । Then the poet proceeds till the end of the

1 Vide our third edition of Raghu, preface page 162.

2nd canto in this strain. For example we find आनर्च, जुहाव, ददौ, in II. 36.; सस्नौ, पपौ, in II. 37.; बभाषे, जजल्प and अशकत् in II. 38.; प्रपेदे, सिषेवे and मेने in II. 39.; अर्चाच्छिदिष्ट, अबोभिदिष्ट, in II. 40.; विनिन्ये, जुगोप, तत्याज, ररक्ष, प्राप, बुबुधे, जज्ञे, प्रजहौ in II. 41.; अजीघतत्, ददर्श and बबन्ध in II. 42.; अचारीत्, अहासीत्, आपत् in II. 43.; अजिहीर्षीत्, अचिकीर्षीत्, अविवक्षीत्, अदिधक्षीत् in II. 44.; चेरुः, जज्ञे, ननन्द, जहर्ष, आललम्बे, अतत, अयष्ट, अजाज्वलिष्ट, जजाप, चकार, तत्याज, विममर्श, विषेहे, भेजे, ददर्श, बभार, आचकांक्ष in II. 45-53 and so on.

After this it is no matter for surprise that his style is more elaborate and artificial than that of Kàlidàsa. He does not hesitate to sacrifice sense to sound. The opening of his Kàvya has a rhyme श्रियं परार्ध्यां विदधद्विधातृजित्तमो निरस्यन्नभिभूतभानुभृत् । नुदन्निदाघं जितचारुचन्द्रमाः स वन्द्यतेऽर्हन्निह यस्य नोपमा ॥ Verses 14, 15, 16, of canto I, are illustrations of अन्त्य and मध्ययमक. Illustrations like "रत्नप्रभोद्भासिनि यत्र लेभे तमो न दारिद्र्यमिवावकाशं," "भूभृत्परार्ध्योऽपि सपक्ष एव प्रवृत्तदानोऽपि मदानुपेतः," furnish us with the germ of that tendancy to punning which subsequently attained full development in the hands of Bà*n*a, Bhavabhûti, Subandhu &c. We may note among others the following verse of canto first "रामामुखेन्दूनभिभूतपद्मान् यत्रापयातोऽप्यवमान्य भानुः । सन्तापयोगादिव वारि वेष्टुं पश्चात्समुद्राभिमुखं प्रतस्थे ॥" "The moons of the faces of the females there had disgraced the lotuses. The sun, though passing on after disregarding them, burned within with heat and proceeded to the western sea itself to plunge into water to allay the burning." This reminds us of the following from canto IX verse 146 of Naishadha :—निजांशुनिर्दग्धमदङ्गभस्मभिर्मुधा विधुर्वाञ्छति लाञ्छनोन्मृजाम् । त्वदास्यतां यास्यति तावतापि किं वधूवधेनैव पुनः कलङ्कितः ॥ "The moon

in vain wishes to remove his stain with the ashes of my body burned by his rays. But will he with all that (activity), resemble your face stained as he will be by killing a woman !

Thus, in the middle of the 1st century, *i. e.* at the time of A*s*vaghosha Vaidic forms had disappeared from general use and the study of लौकिक grammar had become so popular that A*s*vaghosha deemed it necessary to add illustrations to facililate the study of the spoken language. The people's taste was changing and artificiality was replacing the natural poetry of Kálidása and his predecessors Bhása, Saumilla and Kaviputra. At least a century or two may be allowed to bring about these changes in the भाषा literature. Hence it follows that A*s*vaghosha lived after the middle of the 1st century A. D. and his model, Kálidása, century or two before him. We have already proved this by citing the dictions of A*s*vaghosha and Kálidása in the preface to our third edition of the Raghuvam*s*a and we wish now to recapitulate some of the points :—

In Raghuvam*s*a canto VII stanzas 5-13, Kálidása describes the ladies of the city as crowding at the windows to see the prince Aja as he passes by from the Svayamvara, where the princess Bhojyá has chosen him for her husband. It has a striking parallel in the third canto of the Buddhacharitam, where the young prince makes his first entry into his father's capital,—that expedition, during the course of which he is to make his first acquaintance with old age as the inevitable shadow which dogs the steps of youth.

Buddhacharitam:—

ततः कुमारः खलु गच्छतीति
श्रुत्वा स्त्रियः प्रेष्यजनात्प्रवृत्तिम् ।
दिदृक्षया हर्म्यतलानि जग्मु-
र्जनेन मान्येन कृताभ्यनुज्ञाः ॥ १३ ॥
ताः स्रस्तकाञ्चीगुणविघ्निताश्च
सुप्तप्रबुद्धाकुललोचनाश्च ।
वृत्तान्तविन्यस्तविभूषणाश्च
कौतूहलेनाभिभृताः परीयुः ॥ १४ ॥
प्रासादसोपानतलप्रणादैः
काञ्चीरवैर्नूपुरनिस्वनैश्च ।
विभ्रामयन्त्यो गृहपक्षिसङ्घान्
अन्योन्यवेगाच्च समाक्षिपन्त्यः ॥१५॥
कासांचिदासां तु वराङ्गनानां
जातत्वराणामपि सोत्सुकानाम् ।
गतिं गुरुत्वाज्जगृहुर्विशालाः
श्रोणीरथाः पीनपयोधराश्च ॥ १६ ॥
शीघ्रं समर्थापि तु गन्तुमन्या
गतिं निजग्राह ययौ न तूर्णम् ।
ह्रिया प्रगल्भानि निगूहमाना
रहःप्रयुक्तानि विभूषणानि ॥ १७ ॥
परस्परोत्पीडनपिण्डितानां
संमर्दसंक्षोभितकुण्डलानाम् ।
तासां तदा सस्वनभूषणानां
वातायनेष्वप्रशमो बभूव ॥ १८ ॥
वातायनेभ्यश्च विनिःसृतानि
परस्परोपाश्रितकुण्डलानि ।
स्त्रीणां विरेजुर्मुखपङ्कजानि
सक्तानि हर्म्येष्विव पङ्कजानि ॥ १९ ॥
ततो विमानैर्युवतीकलापैः
कौतूहलोद्घाटितवातयानैः ।
श्रीमत्समन्तान्नगरं बभासे
वियद्विमानैरिव साप्सरोभिः ॥ २० ॥

Raghuvans'am:—

ततस्तदालोकनतत्पराणां
सौधेषु चामीकरजालवत्सु ।
बभूवुरित्थं पुरसुन्दरीणाम्
त्यक्तान्यकार्याणि विचेष्टितानि ॥५॥
आलोकमार्गं सहसा व्रजन्त्या
कयाचिदुद्वेष्टनवान्तमाल्यः ।
बद्धुं न संभावित एव तावत्
करेण रुद्धोऽपि च केशपाशः ॥ ६ ॥
प्रसाधिकालम्बितमग्रपादं
आक्षिप्य काचिद्द्रवरागमेव ।
उत्सृष्टलीलागतिरागवाक्षा-
दलक्तकाङ्कां पदवीं ततान ॥ ७ ॥
विलोचनं दक्षिणमञ्जनेन
संभाव्य तद्वञ्चितवामनेत्रा ।
तथैव वातायनसन्निकर्षं
ययौ शलाकामपरा वहन्ती ॥ ८ ॥
जालान्तरप्रेषितदृष्टिरन्या
प्रस्थानभिन्नां न बबन्ध नीवीम् ।
नाभिप्रविष्टाभरणप्रभेण
हस्तेन तस्थाववलम्ब्य वासः ॥ ९ ॥
अर्धाचिता सत्वरमुत्थितायाः
पदे पदे दुर्निमिते गलन्ती
कस्याश्चिदासीद्रशना तदानीं
अंगुष्ठमूलार्पितसूत्रशेषा ॥ १० ॥
तासां मुखैरासवगन्धगर्भैः
व्याप्तान्तराः सान्द्रकुतूहलानाम् ।
विलोलनेत्रभ्रमरैर्गवाक्षाः
सहस्रपत्राभरणा इवासन् ॥ ११ ॥
ता राघवं दृष्टिभिरापिबन्त्यो
नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां
सर्वात्मना चक्षुरिव प्रविष्टा ॥ १२ ॥

वातायनानामविशालभावा-
दन्योन्यगण्डार्पितकुण्डलानि ।
मुखानि रेजुः प्रमदोत्तमानां
बद्धाः कलापा इव पङ्कजानाम्॥२१॥
तस्मिन्कुमारं पथि वीक्ष्यमाणा
स्त्रियो बभुर्गामिव गन्तुकामाः ।
ऊर्ध्वोन्मुखाश्चैनमुदीक्षमाणा
नरा बभुर्द्यामिव गन्तुकामाः ॥ २२ ॥
दृष्ट्वा च तं राजसुतं स्त्रियस्ता
जाज्वल्यमानं वपुषा श्रिया च ।
धन्यास्य भार्येति शनैरवोच-
ञ्छुद्धैर्मनोभिः खलु नान्यभावात् २३

स्थाने वृतो भूपतिभिः परोक्षैः
स्वयंवरं साधुममंस्त भोज्या ।
पद्मेव नारायणमन्यथासौ
लभेत कान्तं कथमात्मतुल्यम्॥१३॥

In the list above, Prof. Cowell thinks, stanza 11 of Kálidása is directly taken from verses 19 and 21 of Asvaghosha; and the entire description in the former is suggested by that in the latter. We see, however, very little in common in the two descriptions except the fundamental idea that females rushed to have a look at the prince. The rush of females towards windows and terraces to witness marriage processions is of every-day occurrence in every city in India, and no Indian is in need of this idea of a rush of females being put into his head by another person. The details of the description will of course vary with the writer. In the above, we have only two points of detail that are common—the idea that *with the female faces crowding there, each window looked as if decorated with so many lotuses*; *and the remark made by the females*. We have to find out to whom these are due—to Asvaghosha or to Kálidása.

Before proceeding further we note that all the verses quoted above from the Raghuvansam, along with a very large number of other verses not quoted, occur in the Kumárasambhavam also, with slight verbal changes where

necessary, to suit the context. Besides, there are several others in the two poems, Kumára and Raghu, which embody the same thought in different words. When an author repeats in one Kávya what he has written in another, it is a sure sign that he is repeating his favourite ideas. On this consideration, the presumption is that Kálidása is the author of these common ideas. If he were not, he would not have paraded them in this way. The thief does not make a display of stolen goods.

On the other hand, an examination of Asvaghosha's Buddhacharitam shows that, with all his mastery of the language, the writer is poor in ideas. Fine ideas abound in his works, it is true, but in almost every case we have been able to trace them to Válmîki and Vyása and even to Kálidása to whom all classical poets owed so much. Asvaghosha is an expert in adapting other poets' ideas to his own purpose. His description of the scene, as quoted above, is apparently a nice piece of poetry. But it does not contain a single idea which Kâlidása has not expressed in his works. The difference is that the ideas are scattered in Kálidása, but focussed in Asvaghosha. Let us try to prove what we say.

The 14th verse of Asvaghosha quoted above presents the picture of women with jewellery misplaced (**वृत्तान्त-विन्यस्त**) through eagerness, and with their progress hampered by the waist-chain which has slipped down.

Kálidasa describes the misplacing of jewellery in Kumára I. 4. "**यश्चाप्सरोविभ्रममण्डनानाम्**" &c. The waist-chain interfering with motion is described in Kumára III. 55. "**स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केशरदामकाञ्चीम्.**"

The idea of haste expressed by this verse of Asvaghosha does not seem to suit the occasion. Preparations

for the prince's going out were going on for days as is obvious from stanzas 3–4–5. The time for the start was also fixed (see verse 6). Stanzas 10, 11, 12 show that the prince's chariot was moving very slowly (शनैः शनैः राजपथं जगाहे) with a view to give an opportunity to such of the citizens as wished to have a good look at him. The citizens, too, males and females, came out of their houses and prostrated themselves before him. The females of position waited upon their elders for permission to go up to the roofs of the houses to witness the prince passing (verse 13). Up to this point, everything was progressing leisurely. But all of a sudden people had to be roused from sleep, they had to dress dreamily and the jewellery got misplaced. The prince did not pass at midnight, and it is difficult to understand this sleep in high quarters.

Asvaghoshas' verse 15 says :—" So many females rushed together that the tumult and clinking of anklets frightened the birds in the house." Exactly the same scene is given by Kálidása Raghu XVI. 56. " सा तीरसोपानपथावतारादन्योन्यकेयूरविघट्टिनीभिः। सनूपुरक्षोभपदाभिरासीदुद्विग्नहंसा सरिदङ्गनाभिः॥ ." Here, in Asvaghosha, the roof and the staircase resounded with the noise of hasty footsteps. Does not this imply people running up the steps ? But in the previous verse the females are described as obliged to move slowly (स्रस्तकाञ्चीगुण–विघ्निताः). Stanza 15 assumed not only great speed but a large jostling crowd also (अन्योऽन्यवेगाच्च समाक्षिपन्त्यः). There was no occasion for the crowd. It was not that every house was celebrating a marriage at the time to account for the presence of so many females. Kálidása's verse, on the other hand, describes the जलक्रीडा of the inmates of the vast harem of prince कुश in the river सरयू and suits the occasion very well. (Asvaghosha

verse 16).—The picture is that of females eager to run fast but unable to do so because of their heavy hips and breasts. This is just the picture we see in the Kumár-sambhava I. 11. उद्वेजयत्यङ्गुलिपार्ष्णिभागान् मार्गे शिलीभूत-हिमेऽपि यत्र। न दुर्वहश्रोणिपयोधरार्त्ता भिन्दन्ति मन्दां गति-मश्वमुख्यः ॥ (A*s*vaghosha verse 17). For an exact parallel however, see Kumárasambhava VIII. 87. This, too, of A*s*vaghosha is incongruous. She should not have thought of this at a time when she was so eager to see the prince. Besides, with the eye of all on the prince' there was none there to notice her. (A*s*vaghosha verse 18).—Crowd-jingling of jewellery-tumult at the windows. This is almost a repetition of the verse 15, and is fully met by the verse quoted above-Raghu. XVI. 56. (A*s*vaghosha verse 19).—Crowd so great that ear-rings came into contact. The faces thrust out through the windows looked like so many lotuses attached to the houses. *Cf.* Kálidása verse 11 above. (A*s*vaghosha verse 20).—The houses looked like so many heavenly cars, and the females like celestial nymphs in the cars. Kálidása has a similar idea when he says in Raghu. VI. 1, that the princes at the Svayamvara of Indumati, seated on stages, looked like so many gods seated on celestial cars :—स तत्र मञ्चेषु मनोज्ञवेषान् सिंहासनस्थानुपचार-वत्सु। वैमानिकानां मरुतामपश्यदाकृष्टलीलान्नरलोकपालान् ॥ A*s*vaghosha verse 21).–Crowding at the windows. Ear-rings in contact. Faces like so many lotuses bound into a bundle. *Cf.* Kálidása Kumára. I verse 11 above.

As we have already remarked, the occasion was not one at which every house was expected to be over-crowded. Hence verse 17 to 20 of A*s*vaghosha will take a lot of explaining. Moreover, if we remember that the females had permission to get up to the terraces (see verse 13),

the necessity for over-crowding the windows is not clear. Thus, though A*s*vaghosha's ideas, considered singly, are good, they either do not suit the occasion or clash with one another. His entire scene is a piece of patch-work poetry, rather clumsily done up, with the seams clearly visible. The suspicion is unavoidable that the ideas are borrowed from Kálidása, in whose works they all occur, but the context being different, their combination in A*s*vaghosha has produced a heterogeneous mass. (A*s*vaghosha verse 21).—All were so eagerly looking at the prince that the females appeared as if they wanted to go down, and the males as if they wanted to go to heaven. Just now we do not recollect where we have seen this in Kálidása, though the idea seems to be a familiar one. (A*s*vaghosha verse 22).—Seeing the beauty of the prince, the females exclaimed : " How lucky must be his wife." See Raghu 13 above. Also *Cf.* Kumára VII. 65. " स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम् । या दास्यमप्यस्य लभेत नारी सा स्यात्कृतार्था किमुताङ्कशय्याम्" ॥ The postscript in A*s*vaghosha, शुद्धैर्मनोभिः खलु नान्यभावात् with a chaste heart and not from any other motive, is suspicious. It looks like a fling at Kumára quoted above, in which the remark या दास्यमप्यस्य &c., does not indeed appear to be wholly innocent. Kálidása, too, has altered the second half in Raghu so as to leave no room any longer to doubt the motive of the females. Had A*s*vaghosha's Kâvya been before him to guide him as a model, as Prof. Cowell supposes it was, he would not have written या दास्यमप्यस्य लभेत in Kumárasambhavam. This slip and the subsequent correction in Raghuvamsa seem to be a proof that Kálidása supplied the original, which A*s*vaghosha copied.

As stated above some scholars declare that Asvaghosha had for his model the ancient epic poets Vyása and Válmîki ; but in our opinion we can unhesitatingly say that all poets who lived before the Christian Era and after it had for their model Válmîki and Vyása and it was not a particular privilege of Asvaghosha the author of Buddhacharitam. Besides those scholars, who use this argument, have not proved how and wherein Asvaghosha had copied Válmîki and Vyása.[1] Even Kálidása tells us that he had for his model those ancient poets who lived before him :—

अथ वा कृतवाग्द्वारे वंशेऽस्मिन्पूर्वसूरिभिः ।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

In couclusion we have considered the views of Miss C. M. Duff, Mr. V. A. Smith, Dr. Takakusu, Prof. M. Aneski and Mr. Velandai Gopala Aiyer and other scholars and orientalists and declare that Asvaghesha was a contemporary to Kanishka one of the three[2] Kushána kings and lived between 27 and 65 A. D.

Poona,
Nov. 1st, 1911.

G. R N.

---

1 Even Dr. Walter in his 'Indica Texte Ubersetzungen und Studien' gives some passages which run thus :—देवदुन्दुभयो नेदुः पुष्पवृष्टिश्च खात्पतत् (Bála 18.17), ततो वायुः सुखस्पर्शो नीरजस्को ववौ तदा (Bála 22.4), Aranya XXX. 29. ; Yuddha IV. 46. XLI. 33. 90. 85 ; 108. 27. The ideas and expressions of these seven verses have been expressed in their own style by almost all poets of the Puránas as well of Bháshá.

2 Mr. Velandai G. Aiyer says 'that Hushka, Jushka and Kanishka correctly correspond respectively to Huvishka, Vasushka and Kanishka of the inscriptions is admitted by scholars ; and unless there are strong and convincing reasons to the contrary, the order of these Kings as given in the chronicle of Kás'míra has, in my opinion, to be accepted.' See The Indian Review, Vol. 1909. No. 11. Nov. p. 834, *ff*. Also Rájataranginí, I. 170.

Abstract of the Poem.

Canto I.

(*a*) 1–9. The poem opens with a salutation to Arhat and the next eight verses give a most graphic description of Kapilavástu,—the unstained political wisdom of its ruler,—the description of clouds,—its sky-liking palaces, its prosperous citizens,—its beautiful women and the coronation of king S'uddhodana of the solar line. (*b*) 10–15. S'uddhodana's impartial rule,—his charity,—his valour and the picturespue description of his paramount power over his vassal kings,—his wisdom in showing his subjects the right path; his policy, and his ministers; the poet then describes his pure and chaste queen Máyá. (*c*) 16–19. A beautiful description of the queen Máyá,—her affection for her subjects,—the description of Dharma. Then Buddha descends from the Tushita heaven to take birth in the womb of such a pious lady as Máyá. (*d*) 20–24. A beautiful description of Buddha's taking the form of a six-tusked elephant and entering into the womb of queen Máyá in that form. The Lokapálas flocking to Buddha to keep guard over him,—her longing during pregancy,—her departure to the Lumbinî garden,—she holds the branch of a tree and Buddha tearing her side comes out. (*e*) 25-32. The description of quarter and the constellation Pushya,—Buddha's birth is described in most extravagant terms. The presence of Indra and other deities who come to the place of his birth. (*f*) 33–45. Then follows the picturesque description of his birth,—his taking seven steps on the ground,—his prophecy,—two streams of pure water falling on his head,—Lords of Yakshas attending on him,—heavenly beings pronouncing benediction on him,—description of great serpents attending on him,—the Mandâra flowers falling on his head from heaven. Then follows the description of prodigious signs, flocking of heavenly beings to the Lumbinî garden in order to adore him,—women with musical instruments and tabours come running to the Lumbinî garden to attend on him. (*g*) 46–52. Then are described the ancient sages and kings of towering intelligence and their wonderful literary productions.

(*h*) 53–83. A great sage Asita comes to see Buddha. He is received with great honour and distinction, the royal child was shown to him and the sage describes to the king the future career of his son. This interview of the sage is described in most glowing terms by the poet. (*i*) 84–85. After describing Buddha's future career the sage Asita goes to heaven. (*j*) 86–90. The king performs the Játakarma ceremony in a most magnificent style. (*k*) 91–94. Then follows the description of king's returning from the garden of Lumbinî to his palace in a procession of citizens, ministers, peers, his queen seated in a Splendid palanquin with her infant child.

Canto II.

(*a*) 1–17. After the birth of Budha the king's prosperity in every department is described in most glowing terms. The prosperity of his subjects, crops, timely showers and the happiness of his country and its people are described. Hence the king names his son as Sarvârthasiddha. Verse 18 describes the death of Mâyâ devî. (*b*) 19–23. Buddha's childhood is described. (*c*) 24–26. Description of Buddha's youth,—his attainments in learning and his marriage with the princess Yashodhará. (*d*) 27–32. Glowing description of Buddha's sports with young girls in the confines of his palace. (*e*) 32–45. The description of king's leading a saintly and religious life,—performance of sacrifices,—bestowing of charities &c. (*f*) 46–48. The description of the birth of Râhula—Buddha's son. (*g*) 49–56. King's delight of having obtained a grandson,—his charitable acts,—his pious deeds,—performance of sacrifices and other pious ceremonies.

Canto III.

(*a*) 1–2. Beautiful description of the wood,—trees—the forest birds. Verse third describes prince's intention of taking a trip to the forest. (*b*) 4–6. King's orders to officers to keep the roads clean by which the prince is to pass and to drive away old, sickly, filthy and maimed persons out of them. (*c*) 7–25. The description of prince's grand procession,—citizen's flocking to the road to behold the prince, a picturesque description of city-women who flock to the upper roofs of the mansions to

look at the prince, they also look at him through windows, doors and staircases &c. (*d*) 25–36. सर्वार्थसिद्ध accidentally sees on the road a man, bent under age, passing slowly resting himself on a supporting staff,—a strange sight to the prince who never till then had seen an old man. His queries to the charioteer who reveals the truth to the prince adding that an old age is an inevitable step to all living beings. (*e*) 37–39. The prince orders his charioteer to take back the chariot to the palace and there he repeatedly ponders over Old Age. (*f*) 40–46. The prince takes a second trip to the forest in the same royal magnificent style. He beholds a man affected with a horrible disease. His queries about the sickly man and the chrioteer on his part reveals the truth adding that living beings are invariably affected with any of these diseases. (*g*) 47–50. The prince bids his charioteer to turn back the chariot to the palace. The king also returns with him at this time. On reaching his palace the prince with a sickly heart thinks over and over again of old age and disease and does not find rest or pleasure in his palace. Hearing this state of his son the king thinks within himself and says that his son would certainly leave him and go after Dharma. Again the king makes all kinds of preparations and arrangements of pleasure vith aview tha his son may find amusement to divert his mind. (*h*) 51–65. The prince takes a third trip to the Pramada forest,—while proceeding thither only the prince and his charioteer are made by the gods to see on the road a dead body being carried by four men. He again puts the sameq uestions to the charioteer and the charioteer in his turn declares the truth adding that such is the end of every man whether he be a prince or a beggar. The prince being greatly agitated at the scene orders his charioteer to take back the chariot to the palace, but the charioteer, according to the king's previous instructions, takes the chariot direct to the Pramada forest.

Canto IV.

(*a*) 1–7. The young damsels of the Pramada forest, who are ordered by the king to wait on the prince and divert him try their utmost to captivate his mind but fail in their attempts. (*b*) 8–24. Udâyin, the son of the king's priest,

seeing those girls totally baffled in their attempt, stirs up their mind with flattering words and tells them to resume their work. His advice to exercise their power over the prince,—his citing examples of great sages over whom the young girls exercised their power in olden time—all invain—(*c*) 25–53. The description of young girls' various kinds of amorous sports,—their dalliance, their coquetry, and amorous gesticulations before the prince. (*d*) 54-62. Sarvârthasiddha's reflections on their youthful sports,—their ignorance of old age, disease and death.—His indifference to all their love affairs. (*e*) 63-82. Udâyin's speech correcting the prince's conduct towards the young girls,—His exhortations to follow the course of carnal pleasures,—illustrates the same by citing examples of great gods, sages and kings who, in olden time, gratified their carnal appetite at any cost. (*f*) 83–100. Prince refutes all arguments which Udyâin had put forth in support of his speech. (*g*) 101–103. The girls, finding the prince incorrigible to all their love tricks, are greatly disappointed, and return to the king's palace. सर्वार्थसिद्ध also returns to the palace. The king anxiously thinks about his son's mental state.

Canto V.

(*a*) 1–7. Further description of the restlessness of prince's mind,—his intention of going on a forest excursion on a horse-back. He sees there fields, the crop and the destruction of little worms and insects by ploughshares,—his feeling for their destruction. He feels deeply for ploughmen and their cattle. (*b*) 8–16. Getting down from his horse he walks as far as the Jambu tree and there he sits under the shade of that solitary tree,—his pondering over the universal destruction by old age, disease, and death. He seeks solitude and retirement from the worldly bustle. In this lonesome place he ponders over and over again and acquires the first stage of abstract meditation. There he at once sees before him a heavenly being in a beggar's guise. (*c*) 17–20. The conversation between Sarvârthasiddha and the heavenly being. The being vainshes from his sight and goes to heaven—(*d*) 21.—Prince's obtaining the religious abstraction from the

saintly being.—He resolves to go to the forest. (*e*) 22–27. Prince's turning back from the forest excursion and going to the palace.—His firm resolution of leaving his palace and betaking himself to a forest abode. (*f*) 28.—Prince's going to the king to ask his permission to go forever from him as a recluse. (*g*) 29–33. The king refuses the Prince's request, dissuades him from that difficult course of religious life,—their dialogue. (*h*) 34-40. The king forbids him from that impracticable course of Dharma and commands him not to think of his departure to the forest any more. The Prince returns to his palace with a dejected heart and resolves to abandon his home forever. (*i*) 41–46. The full light being made in the seven storied palace the young and beautiful girls as per order of the king surround the prince with music and concert. (*j*) 47.—The gods named अकनिष्ठाs cause the young girls to lie in sound sleep with their limbs distored. (*k*) 48–63. Poet's picturesque description of the young girls and the different attitudes of their distorted limbs in their sound sleep. (*l*) 64-66. The prince describes their shamelessness and the careless manner in which they sleep. His reflctions on women's nature and men's love ; the hedious appearance of the girls in their unconscious state of sound sleep.—He intends to leave his palace and prepares himself to go to a forest. (*m*) 67.—The Prince, in the dead of night, gets down from his palace, comes into its precincts, awakens Chhandaka his horse driver, bids him saddle the horse Kanthaka and tells him and his good horse about his departure to the forest in quest of धर्म and asks of their help in his pious duty. (*n*) 68–87. Chhandaka brings the swift going horse saddled, the doors of the palace fling open of their own accord, the prince caresses his horse and speaks to him sweet words,—further description of the horse. The prince mounts it with Chhandaka as his attendant, the good horse without making noise of his hoops and without neighing takes the prince in full speed on to the road. The city-gates flung open of their own accord, the prince passes out. The Yakshas attend on him. The description of his journey.

बुद्धचरितम् ।

प्रथमः सर्गः ।

ॐ नमो भगवते रत्नत्रयाय ।

श्रियं परार्ध्यां विदधद्विधातृजि-
त्तमो निरस्यन्नभिभूतभानुभृत् ।
नुदन्निदाघं जितचारुचन्द्रमाः
स वन्द्यतेऽर्हन्निह यस्य नोपमा ॥ १ ॥

आसीद्विशालोन्नतसानुलक्ष्म्या
पयोदपङ्क्त्येव परीतपार्श्वम् ।
उदग्रधिष्ण्यं गगनेऽवगाढं
पुरं महर्षेः कपिलस्य वास्तु ॥ २ ॥

सितोन्नतेनेव नयेन हृत्वा तस्तेन (घृ)
कैलासशृङ्गस्य यदभ्रशोभाम् । ग्र

1. Bt. reads °भानुभृत् and notices °भानुधृत् in margin.

2. Bt. reads गगने and notices in margin गगणे in a different handwriting. Bt. reads वास्तु and does not seem to have known वस्तु as adopted by Prof. Cowell for his text.

3. Bt. reads कैलासशृङ्गस्य and does not seem to have known the reading कैलासशैलस्य as adopted by Prof. Cowell. Bt. notices in margin यदभ्रलक्ष्मीं for यदभ्रशोभां in a different handwriting.

अभ्रादुपेतान्बृहदम्बुवाहान्
संभावनायां सफलीचकार ॥ ३ ॥
रत्नप्रभोद्भासिनि यत्र लेभे
तमो न दारिद्र्यमिवावकाशम् ।
समृद्धपौरैः सहवासतोषात्
कृतस्मितेवातिरराज लक्ष्मीः ॥ ४ ॥
यद्वेदिकातोरणसिंहकर्णै-
रत्नैर्दधानं प्रतिवेश्म शोभाम् ।
जगत्यदृष्ट्वैव समानमन्यत्-
स्पर्धां स्वगेहैर्मिथ एव चक्रे ॥ ५ ॥
रामामुखेन्दूनभिभूतपद्मान्
यत्रापयातोऽप्यवमान्य भानुः ।
सन्तापयोगादिव वारि वेष्टुं
पश्चात्समुद्राभिमुखं प्रतस्थे ॥ ६ ॥
शाक्यार्जितानां यशसां जनेन
दृष्टान्तभावं गमितोऽयमिन्दुः ।
इति ध्वजैश्चारुचलत्पताकै-
र्यन्मार्ष्टुमस्याङ्कमिवोदयच्छत् ॥ ७ ॥

---

3 Bt. reads बृहदंबुवाहान् and notices in margin वहदंबुवाहान् in a different handwriting. Bt. reads संभावनायां and does not seem to have known संभावनां वा.

4. Bt. reads समृद्धपौरैः and notices in margin परार्ध्यपौरैः with a remark इत्यपि क्वचित् पाठः ।

6. Bt. notices परिभूत° for अभिभूत° in margin. Bt. also notices °समुद्राभिमुखः for °समुद्राभिमुखं in margin. Both these readings seem to have been written in a different handwriting. Prof. Cowell's text adopts these readings.

7. चारुचमत्पताकैः for चारुचलत्पताकैः as corrected in margin of Bt. in a different handwriting.

कृत्वापि नक्तं कुमुदोपहास-
मिन्दोः करैर्यद्ध्वजतालयस्थैः।
सौवर्णहर्म्येषु गतार्कपादै-
र्दिवा सरोजद्युतिमाललम्बे ॥ ८ ॥

महीभृतां मूर्ध्नि कृताभिषेकः
शुद्धोदनो नाम नृपोऽर्कबन्धुः।
अब्जाशयो वा स्फुटपुण्डरीकं
पुराधिराजं तदलञ्चकार ॥ ९ ॥

भूभृत्पराध्योऽपि सपक्ष एव
प्रवृत्तदानोऽपि मदानुपेतः।
ईशोऽपि नित्यं समदृष्टिपातः
सौम्यस्वभावोऽपि पृथुप्रतापः ॥ १० ॥

भुजेन यस्याभिहताः पतन्तो
द्विषद्द्विपेन्द्राः समराङ्गणेषु।
उद्वान्तमुक्ताप्रकरैः शिरोभि-
र्भक्त्येव पुष्पाञ्जलिभिः प्रणेमुः ॥ ११ ॥

अतिप्रतापादवधूय शत्रू-
न्महोपरागानिव तिग्मरश्मिः।
उद्द्योतयामास जनं समन्ता-
त्सन्दर्शयन्नाश्रयणीयमार्गान् ॥ १२ ॥

धर्मार्थकामा विषयं मिथोऽन्यं
न वेशमाचक्रमुरस्य नीत्या।

---

8. Bt. in margin notices रात्रौ for नक्तं.

12. Bt. in margin notices, in a different handwriting, चण्डभानुः and तिग्मभानुः for तिग्मरश्मिः.

विस्पर्धमाना इव तूग्रसिन्द्धेः
सुगोचरे दीप्ततरा बभूवुः ॥ १३ ॥
उदारसंख्यैः सचिवैरसंख्यैः
कृताग्रभावः स उदग्रभावः ।
शशी यथाभैरकृतान्यथाभः
शाक्येन्द्रराजो नितरां रराजे ॥ १४ ॥
तस्यातिशोभानिसृतातिशोभा
रविप्रभेवास्ततमःप्रभावा ।
समग्रदेवीनिवहाग्रदेवी
बभूव मायापगतेव माया ॥ १५ ॥
प्रजासु मातेव हितप्रवृत्ता
गुरौ जने भक्तिरिवानुवृत्ता ।
लक्ष्मीरिवाधीशकुले कृताभा
जगत्यभूदुत्तमदेवता या ॥ १६ ॥
कामं सदा स्त्रीचरितं तमिस्रं
तथापि तां प्राप्य भृशं विरेजे ।
न हीन्दुलेखामुपगम्य शुभ्रां
नक्तं तथा सन्तमसत्वमेति ॥ १७ ॥
अनिन्द्रियेणात्मनि दुष्कुहोऽयं
जनो मया योजयितुं न शक्यः ।
इतीव सूक्ष्मां प्रकृतिं विहाय
धर्मेण साक्षाद्विहिता स्वमूर्तिः ॥ १८ ॥

---

15. Bt. in margin notices प्रसृत° and विसृत° for निसृत°.

16. Bt. in margin gives हिते नियुक्ता for हितप्रवृत्ता in a different handwriting. Also °देवताभा for °देवता या.

18. In margin of Bt. is written अतीन्द्रियेण for अनिन्द्रियेण in a different handwriting. So also °घटिता for °विहिता and दुःकुहः for दुष्कुहः.

च्युतोऽथ कायात्तुषितात्त्रिलोकी-
मुद्द्योतयन्नुत्तमबोधिसत्त्वः ।
विवेश तस्याः स्मृत एव कुक्षौ
नन्दागुहायामिव नागराजः ॥ १९ ॥

धृत्वा हिमाद्रिधवलं गुरु षड्विषाणं
दानाधिवासितमुखं द्विरदस्य रूपम् ।
शुद्धोदनस्य वसुधाधिपतेर्महिष्याः
कुक्षिं विवेश स जगद्व्यसनक्षयाय ॥ २० ॥

रक्षाविधानं प्रति लोकपाला
लोकैकनाथस्य दिवोऽभिजग्मुः ।
सर्वत्र भान्तोऽपि हि चन्द्रपादा
मूर्च्छन्ति कैलासगिरौ विशेषम् ॥ २१ ॥

मायापि तं कुक्षिगतं दधाना
विद्युद्विलासं जलदावलीव ।
दानाभिवर्षैः परितो जनानां
दारिद्र्यतापं शमयाञ्चकार ॥ २२ ॥

सान्तःपुरजना देवी कदाचिदथ लुम्बिनीम् ।
जगामानुमते राज्ञः सम्भूतोत्तमदोहदा ॥ २३ ॥
शाखामालम्ब्यमानायाः पुष्पभारावलम्बिनीम् ।
देव्याः कुक्षिं विदार्याशु बोधिसत्त्वो विनिर्ययौ ॥ २४ ॥

---

21. Bt. in margin notices भजन्ति for मूर्च्छन्ति in the same handwriting as that of the text.

22. In margin Bt. notices °बभूव for °चकार in the same handwriting as that of the text.

23. Bt. in margin notices संजातोत्तम° for संभूतोत्तम° in the same handwriting as that of the text.

24. आलम्ब्यमानायाः for आलम्बमानायाः as corrected in margin of Bt. But the correction is faulty. Also gives in margin विभिद्याशु for विदार्याशु.

ततः प्रसन्नश्च बभूव पुष्य-
स्तस्याश्च देव्या व्रतसंस्कृतायाः ।
पार्श्वात्सुतो लोकहिताय जज्ञे
निर्वेदनं चैव निरामयं च ॥ २५ ॥

प्रातः पयोदादिव तिग्मभानुः
समुद्भवन्सोऽपि च मातृकुक्षेः ।
स्फुरन्मयूखैर्विहतान्धकारै-
श्चकार लोकं कनकावदातम् ॥ २६ ॥

तं जातमात्रमथ काञ्चनयूपगौरं
प्रीतः सहस्रनयनः शनकैरगृह्णात् ।
मन्दारपुष्पनिकरैः सह तस्य मूर्ध्नि
खान्निर्मले च विनिपेततुरम्बुधारे ॥ २७ ॥

सुरप्रधानैः परिधार्यमाणो
देहांशुजालैरनुरञ्जयंस्तान् ।
सन्ध्याभ्रजालोपरिसंनिविष्टं
नवोडुराजं विजिगाय लक्ष्म्या ॥ २८ ॥

ऊरोर्यथौर्वस्य पृथोश्च हस्ता-
न्मान्धातुरिन्द्रप्रतिमस्य मूर्ध्नः ।
कक्षीवतश्चैव भुजांसदेशा-
त्तथाविधं तस्य बभूव जन्म ॥ २९ ॥

---

26. In margin Bt. notices प्राप्तः for प्रातः in a different handwriting. Also notices रजतावदातम् for कनकावदातम् and निहत° for विहत°.

27. Corrected into स्निग्धः for प्रीतः in a different handwriting in margin of Bt.

28. Corrected into सुरप्रमुख्यैः for सुरप्रधानैः in margin of Bt. in a different handwriting very difficult to make out.

क्रमेण गर्भादभिनिःसृतः सन्
बभौ गतः खादिव योऽन्यजातः ।
कल्पेष्वनेकेष्विव भावितात्मा
यः संप्रजानन्सुषुवे न मूढः ॥ ३० ॥
दीप्त्या च वीर्येण श्रिया रराज
बालो रविर्भूमिमिवावतीर्णः ।
तथातिदीप्तोऽपि निरीक्ष्यमाणो
जहार चक्षूंषि यथा मृगाङ्कः ॥ ३१ ॥
स हि स्वगात्रप्रभयोज्ज्वलन्त्या
दीपप्रभां भास्करवन्मुमोष ।
महार्हजाम्बूनदचारुवर्णः
प्रद्योतयामास दिशश्च सर्वाः ॥ ३२ ॥
अनाकुलान्यज्ञसमुद्गतानि
निष्पेषवन्त्यायतविक्रमाणि ।
पदानि धीराणि तथैव सप्त
सप्तर्षितारासदृशो जगाम ॥ ३३ ॥
जातोऽस्मि बोधाय जगद्धितार्थ-
मन्त्या तथोत्पत्तिरियं ममेति ।
चतुर्दिशं सिंहगतिर्विलोक्य
वाणीं च दिव्यार्थकरीमुवाच ॥ ३४ ॥

---

31. Corrected into सत्त्वेन for वीर्येण in margin of Bt. in a different hand-writing. But the original reading though blotted with yellow fluid is yet clearly visible. It also notices धैर्येण and says इत्यपि क्वचित् पाठः.

33. Corrected in margin of Bt., into अब्जसमुद्गतानि for अज्ञसमुद्गतानि probably by a Buddhist Pandita and further he gives अंगसमुद्गतानि and अंगसमुद्भवानि with a remark इत्यपि क्वचित्पाठौ.

34. Corrected into भव्यार्थकरीं on the top of the line of the verse of Bt.; but the original reading दिव्यार्थकरीं though blotted with yellow fluid is yet clearly visible.

खात्प्रस्रुते चन्द्रमरीचिशुभ्रे
द्वे वारिधारे शिशिरोष्णवीर्ये ।
शरीरसौख्यार्थमनुत्तमस्य
निपेततुर्मूर्धनि तस्य सौम्ये ॥ ३५ ॥ दिव्ये
श्रीमद्वितानें कनकोज्ज्वलाङ्गे
वैडूर्यपादे शयने शयानम् ।
यद्गौरवात्काञ्चनपद्महस्ता
यक्षेश्वराः संपरिवार्य तस्थुः ॥ ३६ ॥
मायातनूजस्य दिवौकसः खे
यस्य प्रभावात्प्रणतैः शिरोभिः ।
आधारयन्पाण्डुरमातपत्रं
बोधाय जेपुः परमाशिषश्च ॥ ३७ ॥
महोरगा धर्मविशेषतर्षा-
द्बुद्धेष्वतीतेषु कृताधिकाराः ।
यमव्यजन्भक्तिविनीतनेत्रा
मन्दारपुष्पैः समवाकिरंश्च ॥ ३८ ॥
तथागतोत्पातगुणेन तुष्टाः
शुद्धाधिवासाश्च विशुद्धसत्त्वाः ।

---

36. Corrected into यक्षाधिपाः on the top of the line of the verse of Bt.; but the original reading यक्षेश्वराः is visible though blotted with red Geru.

38. Bt on the top of the line of the verse notices भक्तिविनम्रनेत्राः, but the original reading भक्तिविनीतनेत्राः is not blotted with any of the fluids. Perhaps the Pandits who must have used the copy might have suggested the reading. But our Ms. does not at all read nor notice भक्तिविशिष्टनेत्राः as adopted by Prof. Cowell and Dr. Peterson.

देवा ननन्दुर्विगतेऽपि रागे
मग्नस्य दुःखे जगतो हिताय ॥ ३९ ॥
यस्मिन्प्रसूते गिरिराजकीला
वाताहता नौरिव भूश्चचाल ।
सचन्दना चोत्पलपद्मगर्भा
पपात वृष्टिर्गगनादनभ्रात् ॥ ४० ॥
वाता ववुः स्पर्शसुखा मनोज्ञा
दिव्यानि वासांस्यवपातयन्तः ।
सूर्यः स एवाभ्यधिकं चकाशे
जज्वाल सौम्यार्चिरनीरितोऽग्निः ॥ ४१ ॥
प्रागुत्तरे चावसथ प्रदेशे
कूपः स्वयं प्रादुरभूत्सिताम्बुः ।
अन्तःपुराण्यागतविस्मयानि
यस्मिन्क्रियास्तीर्थ इव प्रचक्रुः ॥ ४२ ॥
धर्मार्थिभिर्भूतगणैश्च दिव्यै-
स्तद्दर्शनार्थं वनमापुपूरे ।
कौतूहलेनैव च पादपैस्तत्
प्रपूजयामास सगन्धपुष्पैः ॥ ४३ ॥
पुष्पद्रुमाः स्वं कुसुमं प्रफुल्लुः
समीरणोद्भ्रामितदिक्सुगन्धि ।

---

39. Bt. on the top of the line of the verse corrects उत्पातगुणेन into उत्पादगुजेन. But the original reading of our text though blotted with red colour is yet clearly visible. It also in margin notices विशुद्धशीलाः for विशुद्धसत्त्वाः.

43. In margin Bt. notices वनमाप पूरः for वनमापुपूरे and does not seem to notice वलमाप्रपूरैः as noticed by Prof. Cowell. It also notices पादपैश्च for पादपैस्तत् with a remark: इत्यपि क्वचित्पाठः.

सुसंभ्रमद्भृङ्गवधूपगीतं
　भुजङ्गवृन्दापिहितालवालम् ॥ ४४ ॥
क्वचित्क्वणत्तूर्यमृदङ्गगीतै-
　र्वीणामुकुन्दामुरजादिभिश्च ।
स्त्रीणां चलत्कुण्डलभूषितानां
　विराजितं चोभयपार्श्वतस्तत् ॥ ४५ ॥
यद्राजशास्त्रं भृगुरङ्गिरा वा
　न चक्रतुर्वंशकरावृषी तौ ।
तयोः सुतौ तौ च ससर्जतुस्तत्
　कालेन शुक्रश्च बृहस्पतिश्च ॥ ४६ ॥
सारस्वतश्चापि जगाद नष्टं
　वेदं पुनर्यं ददृशुर्न पूर्वम् ।
व्यासस्तथैनं बहुधा चकार
　न यं वसिष्ठः कृतवान्न शक्तिः ॥ ४७ ॥
वाल्मीकिनादश्च ससर्ज पद्यं
　जग्रन्थ यन्न च्यवनो महर्षिः ।
चिकित्सितं यच्च चकार नात्रिः
　पश्चात्तदात्रेय ऋषिर्जगाद ॥ ४८ ॥
यच्च द्विजत्वं कुशिको न लेभे
　तत्साधनं सूनुरवाप राजन् ।

---

44. In margin Bt. notices °पिहितात्तवातं for °पिहितालवालं in a different handwriting.

45. Corrected into मुरुजादिभिश्च for मुरजादिभिश्च on the top of the line of the verse of Bt. without blotting out the original reading with any of the coloured fluids.

48. Bt. notices वाल्मकि° and च्यवलो for our text in margin in the same handwriting as that of the text.

वेलां समुद्रे सगरश्च दध्रे
नेक्ष्वाकवो यां प्रथमं बबन्धुः ॥ ४९ ॥
आचार्यकं योगविधौ द्विजाना-
मप्राप्तमन्यैर्जनको जगाम ।
ख्यातानि कर्माणि च यानि शौरेः
शूरादयस्तेष्वबला बभूवुः ॥ ५० ॥
तस्मात्प्रमाणं न वयो न कालः
कश्चित्क्वचिच्छ्रैष्ठ्यमुपैति लोके ।
राज्ञामृषीणां च हितानि तानि
कृतानि पुत्रैरकृतानि पूर्वैः ॥ ५१ ॥
एवं नृपः प्रत्ययितैर्द्विजैस्तै-
राश्वासितश्चाप्यभिनन्दितश्च ।
शङ्कामनिष्टां विजहौ मनस्तः
प्रहर्षमेवाधिकमारुरोह ॥ ५२ ॥
प्रीतश्च तेभ्यो द्विजसत्तमेभ्यः
सत्कारपूर्वं प्रददौ धनानि ।
भूयादयं भूमिपतिर्यथोक्तो
यायाज्जरामेत्य वनं पवित्रं ॥ ५३ ॥
अथो निमित्तैश्च तपोबलाच्च
तज्जन्मजन्मान्तकरस्य बुद्ध्वा ।

---

51. Bt. in margin notices कृतानि पूर्वैरकृतानि पुत्रैः for our text with a remark क्वचित्पुस्तके इत्यपि पाठो दृश्यते.

52. In margin Bt. notices अनष्टां for अनिष्टां but the reading is corrupt.

53. Corrected into वनानि चेति for वनं पवित्रं on the top of the line of the verse of Bt.

सद्धर्मतर्षादसितो महर्षिः
शाक्येश्वरस्यालयमाजगाम ॥ ५४ ॥
तं ब्रह्मविद्ब्रह्मविदां ज्वलन्तं
ब्राह्म्या श्रिया चैव तपःश्रिया च ।
राज्ञो गुरुर्गौरवसत्क्रियाभ्यां
प्रवेशयामास नरेन्द्रहर्म्यम् ॥ ५५ ॥
स पार्थिवान्तःपुरसन्निकर्षं
कुमारजन्मागतहर्षवेगम् ।
विवेश धीरो बलसंज्ञयैव
तपःप्रकर्षाच्च जराश्रयाच्च ॥ ५६ ॥
ततो नृपस्तं मुनिमासनस्थं
पाद्यार्घ्यपूर्वं प्रतिपूज्य सम्यक् ।
निमन्त्रयामास यथोपचारं
पुरा वसिष्ठं इव रन्तिदेवः ॥ ५७ ॥
धन्योऽस्म्यनुग्राह्यमिदं कुलं मे
यन्मां दिदृक्षुर्भगवानुपेतः ।
आज्ञाप्यतां किं करवाणि भद्र
शिष्योऽस्मि विश्रम्भितुमर्हसीति ॥ ५८ ॥
एवं नृपेणोपनिमन्त्रितोऽसौ सन्
सर्वेण भावेन मुनिर्यथावत् ।

---

54. Dr. Peterson and Prof. Cowell read :—
शाक्येश्वरस्यालयमाजगाम
सद्धर्मतर्षादसितो महर्षिः ॥ for our text.

55. Bt. notices °सद्म and °सौधं for °हर्म्यं.

57. Dr. Peterson and Prof. Cowell read :—पुरा वशिष्ठं स इवान्तिदेवः for our text.

58. Bt. in margin notices सौम्य for भद्र.

सविस्मयोत्फुल्लविशालदृष्टि-
गम्भीरधीराणि वचांस्युवाच ॥ ५९ ॥
महात्मनि त्वय्युपपन्नमेत-
त्प्रियातिथौ त्यागिनि धर्मकामे ।
सत्त्वान्वयज्ञानवयोऽनुरूपा
स्निग्धा यदेवं मयि ते मतिः स्यात् ॥ ६० ॥
एतच्च तद्येन नृपर्षयस्ते
धर्मेण भूक्ष्माणि धनान्यपास्य । सूक्ष्मेण
नित्यं त्यजन्तो विधिवद्बभूवु-
स्तपोभिराढ्या विभवैर्दरिद्राः ॥ ६१ ॥ Anno.
प्रयोजनं यत्तु ममोपयाने
तन्मे शृणु प्रीतिमुपेहि च त्वम् ।
दिव्या मया दिव्यपथे श्रुता वा-
ग्बोधाय जातस्तनयस्तवेति ॥ ६२ ॥
श्रुत्वा वचस्तच्च मनश्च युक्त्वा
ज्ञात्वा निमित्तैश्च ततोऽस्म्युपेतः ।
दिदृक्षया शाक्यकुलध्वजस्य
शक्रध्वजस्येव समुच्छ्रितस्य ॥ ६३ ॥
इत्येतदेवं वचनं निशम्य
प्रहर्षसम्भ्रान्तमतिर्नरेन्द्रः ।
आदाय धात्र्यङ्कगतं कुमारं
सन्दर्शयामास तपोधनाय ॥ ६४ ॥

---

61. Bt. in margin notices सूक्ष्माणि for भूक्ष्माणि.

62. In margin Bt. gives उपैहि for उपेहि.

64. Bt. in margin notices in a dfferent handwriting °संभ्रान्तगतिः for °संभ्रान्तमतिः.

चक्राङ्कपाणिं स तथा महर्षि-
जालावनद्धाङ्गुलिपाणिपादम् ।
सोर्णभ्रुवं वारणबस्तिकोशं
सविस्मयं राजसुतं ददर्श ॥ ६५ ॥

धात्र्यङ्कसंविष्टमवेक्ष्य चैनं
देव्यङ्कसंविष्टमिवाग्निसूनुम् ।
बभूव पक्ष्मान्तरिवाचिताश्रु-
र्निःश्वस्य चैवं त्रिदिवोन्मुखोऽभूत् ॥ ६६ ॥

दृष्ट्वासितं त्वश्रुपरिप्लुताक्षं
स्नेहात्तु पुत्रस्य नृपश्चकम्पे ।
सगद्गदं बाष्पकषायकण्ठः
पप्रच्छ च प्राञ्जलिरानताङ्गः ॥ ६७ ॥

स्वल्पान्तरं यस्य वपुर्मुने स्या-
द्बह्वद्भुतं यस्य च जन्म दीप्तम् ।
यस्योत्तमं भाविनमात्थ चार्थं
तं प्रेक्ष्य कस्मात्तव धीर बाष्पः ॥ ६८ ॥

अपि स्थिरासुर्भगवन्कुमारः
कच्चिन्न शोकाय मम प्रसूतः ।

---

65. Bt. notices चक्राङ्कपादं for चक्राङ्कपाणिं also स्वर्णभ्रुवं for सोर्णभ्रुवं in margin in a different handwriting.

66. In margin Bt. notices पक्ष्मान्तरिवाञ्चिताश्रुः and पक्ष्मान्तविराञ्चिताश्रुः for our text and says इत्यपि दक्षिणापथपुस्तकेषु क्वचित्पाठौ परञ्च वृद्धभिक्षोः पुस्तकद्वये 'पक्ष्मान्तविलम्बिताश्रुरिति' पाठो दृश्यते.

67. Bt. notices in margin स्नेहाच्च for स्नेहात्तु in a different hand-writing.

68. Bt. in margin notices वपुर्मुनेः for वपुर्मुने also सौम्य for धीर.

लब्धः कथञ्चित्सलिलाञ्जलिर्मे
   न खल्विमं पातुमुपैति कालः ॥ ६९ ॥
अप्यक्षयं मे यशसो निधानं
   कच्चिद्ध्रुवो मे कुलहस्तसारः ।
अपि प्रयास्यामि सुखं परत्र
   सुप्तेऽपि पुत्रेऽनिमिषैकचक्षुः ॥ ७० ॥
कच्चिन्न मे जातमफुल्लमेव
   कुलप्रवालं परिशोषभाजि ।
क्षिप्रं विभो ब्रूहि न मेऽस्ति शान्तिः
   स्नेहं सुते वेद्मि हि बान्धवानाम् ॥ ७१ ॥ Anno.
इत्यागतावेगमनिष्टबुद्ध्या
   बुद्ध्वा नरेन्द्रं स मुनिर्बभाषे ।
माभून्मतिस्ते नृप काचिदन्या
   निःसंशयं तद्यदवोचमस्मि ॥ ७२ ॥
नास्यन्यथात्वं प्रति विक्रिया मे
   स्वां वञ्चनां तु प्रति विक्लबोऽस्मि ।

---

69. Bt. in margin notices स्थिरायुः for स्थिरासुः also लब्धा for लब्धः. In margin Bt. notices त्रातुं as well as श्रातुं for पातुं without any remark.

70. In margin Bt. notices निदानं for निधानं and काचिद्ध्रमो for काचिद्ध्रुवः and also सुप्तोऽपि पुत्रो for सुप्तेऽपि पुत्रे with a remark: इत्यपि क्वचित्पाठः.

71. Bt. in margin notices in a different handwriting जातमनुर्वरं तत् for जातमफुल्लमेव and पारिशोषभागि for परिशोषभाजि and also वेत्सि for वेद्मि.

72. Bt. in margin notices जगाद for बभाषे in the same handwriting as that of the text, and also नृपेन्द्रं for नरेन्द्रं.

कालो हि मे यातुमयं च जातो
जातिक्षयस्यासुलभस्य बोद्धा ॥ ७३ ॥

विहाय राज्यं विषयेष्वनास्थ-
स्तीव्रैः प्रयत्नैरधिगम्य तत्त्वम् ।
जगत्ययं मोहतमो निहन्तुं
ज्वलिष्यति ज्ञानमयो हि सूर्यः ॥ ७४ ॥

दुःखार्णवाद्व्याधिविकीर्णफेना-
ज्जरातरङ्गान्मरणोग्रवेगात् ।
उत्तारयिष्यत्ययमुह्यमान-
मार्तं जगज्ज्ञानमहाप्लवेन ॥ ७५ ॥

प्रज्ञाम्बुवेगां स्थिरशीलवप्रां
समाधिशीतां व्रतचक्रवाकाम् ।
अस्योत्तमां धर्मनदीं प्रवृत्तां
तृष्णार्दितः पास्यति जीवलोकः ॥ ७६ ॥

दुःखार्दितेभ्यो विषयावृतेभ्यः
संसारकान्तारपथस्थितेभ्यः ।
उद्भास्यति ह्येष विमोक्षमार्गं
मार्गप्रणष्टेभ्य इवाध्वगेभ्यः ॥ ७७ ॥

विदह्यमानाय जनाय लोके
रागाग्निनायं विषयेन्धनेन ।

---

73. Bt. in margin notices अस्ति for अस्य in a different handwriting.

77. Corrected into आख्यास्यति on the top of the word of the verse. But the original reading उद्भास्यति though blotted with yellow fluid is clearly visible.

प्रहर्षमाधास्यति धर्मवृष्ट्या
वृष्ट्या महामेघ इवातपान्ते ॥ ७८ ॥
तृष्णार्गलं मोहतमःकपाटं
द्वारं प्रजानामपयानहेतोः ।
विपाटयिष्यत्ययमुत्तमेन
सद्धर्मताडेन दुरासदेन ॥ ७९ ॥
स्वैर्मोहपाशैः परिवेष्टितस्य
दुःखाभिभूतस्य निराश्रयस्य ।
लोकस्य सम्बुध्य च धर्मराजः
करिष्यते बन्धनमोक्षमेषः ॥ ८० ॥
तन्मा कृथाः शोकमिमं प्रति त्वं
तत्सौम्य शोच्यः स मनुष्यलोके ।
मोहेन वा कामसुखैर्मदाद्वा
यो नैष्ठिकं श्रोष्यति नास्य धर्मम् ॥ ८१ ॥
भ्रष्टस्य तस्माच्च गुणादतो मे
ध्यानानि लब्ध्वाप्यकृतार्थतैव ।
धर्मस्य तस्याश्रवणादहं हि
मन्ये विपत्तिं त्रिदिवेऽपि वासम् ॥ ८२ ॥

---

78. In a different hand-writing in margin of Bt. are written प्रह्लादं and प्रह्लादं for प्रहर्षं with a remark इत्यपि पाठौ भिक्षुणी-पुस्तकेषु.

79. Bt. notices °पातेन for °ताडेन in a different hand-writing.

80. In margin Bt. notices दुःखाविभूतस्य in a different hand-writing for दुःखाभिभूतस्य.

81. In a different hand-writing in margin of Bt. are given :—शोच्यो हि मनुष्यलोकः and शोच्यो हि मनुष्यलोके for शोच्यः स मनुष्यलोके with a remark: इत्यपि पाठौ क्वचित्पुस्तकेषूपलब्धौ.

इति श्रुतार्थः ससुहृत्सदारो
हित्वा विषादं मुमुदे नृपेन्द्रः ।
एवंविधोऽयं तनयो ममेति
मेने स हि स्वामपि सारवत्ताम् ॥ ८३ ॥

आर्येण मार्गेण तु यास्यतीति
चिन्ताविधेयं हृदयं चकार ।
न खल्वसौ न प्रियधर्मपक्षः
सन्ताननाशात्तु भयं ददर्श ॥ ८४ ॥

अथ मुनिरसितो निवेद्य तत्त्वं
सुतनियतं सुतविक्लवाय राज्ञे ।
सबहुमतमुदीक्ष्यमाणरूपः
पवनपथेन यथागतं जगाम ॥ ८५ ॥

कृतमतिरनुजासुतं च दृष्ट्वा
मुनिवचनश्रवणेऽपि तन्मतौ च ।
बहुविधमनुकम्पया स साधुः
प्रियसुतवद्विनियोजयाञ्चकार ॥ ८६ ॥

नरपतिरपि पुत्रजन्महृष्टो
विषयमतानि विमुच्य बन्धनानि ।
कुलसदृशमचीकरद्यथावत्
प्रियतनयं तनयस्य जातकर्म ॥ ८७ ॥

---

83. In a different hand-writing in margin of Bt. are written त्यक्त्वा for हित्वा and नरेन्द्रः for नृपेन्द्रः and also एवंविदः for एवंविधः.

85. Bt. in margin notices श्वसनपथेन for पवनपथेन in the same hand-writing as that of the text.

87. Bt. notices तुष्टः for हृष्टः in margin.

दशसु परिणतेष्वहःसु चैवं
प्रयतमनाः परया मुदा परीतः ।
अकुरुत जपहोममङ्गलाद्याः
परमतमाः स सुतस्य देवतेज्याः ॥ ८८ ॥

अपि च शतसहस्रपूर्णसंख्याः
स्थिरबलवत्तनयाः सहेमशृङ्गीः ।
अनुपगतजराः पयस्विनीर्गाः
स्वयमददात्सुतवृद्धये द्विजेभ्यः ॥ ८९ ॥

बहुविधविषयास्ततो यतात्मा
स्वहृदयतोषकरीः क्रिया विधाय ।
गुणवति दिवसे शिवे मुहूर्ते
मतिमकरोन्मुदितः पुरप्रवेशे ॥ ९० ॥

द्विरदरदमयीमथो महार्घां
सितसितपुष्पभृतां मणिप्रदीपाम् ।
अभजत शिबिकां शिवाय देवी
तनयवती प्रणिपत्य देवताभ्यः ॥ ९१ ॥

पुरमथ पुरतः प्रवेश्य पत्नीं
स्थविरजनानुगतामपत्यनाथाम् ।
नृपतिरपि जगाम पौरसङ्घै-
र्दिवममरैर्मघवानिवार्च्यमानः ॥ ९२ ॥

---

88. Corrected into परिमितेष्वहःसु for परिणतेष्वहःसु on the top of the word of the verse of Bt. but the original is left without being blotted with any of the coloured fluids.

91. Corrected into महार्हां on the top of the page of Bt. but the original reading महार्घां is left uncoloured.

भवनमथ विगाह्य शाक्यसिंहो
भव इव षण्मुखजन्मना प्रतीतः ।
इदमिदमिति हर्षपूर्णवक्त्रो
बहुविधपुष्टियशस्करं व्यधत्त ॥ ९३ ॥

इति नरपतिपुत्रजन्मवृध्द्या
सजनपदं कपिलाह्वयं पुरं तत् ।
धनदपुरमिवाप्सरोऽवकीर्णं
मुदितमभून्नलकूबरप्रसूतौ ॥ ९४ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते महाकाव्ये भगवत्प्रसूतिर्नाम प्रथमः सर्गः ॥

---

93. Bt. notices शाक्यराजः for शाक्यसिंहः in the corner of its margin.

Between 93 and 94 is left a blank space of one verse marking only the figure ॥ ९४ ॥. It is very difficult to know what verse under the figure of 94 was there in the original of which this Ms. seems to be the copy.

द्वितीयः सर्गः ।

आजन्मनो जन्मजरान्तकस्य
तस्यात्मजस्यात्मजितो नरेन्द्रः ।
अहन्यहन्यर्थगजाश्वमित्रै-
र्वृद्धिं ययौ सिन्धुरिवाम्बुवेगैः ॥ १ ॥

धनस्य रत्नस्य च तस्य तस्य
कृताकृतस्यैव च काञ्चनस्य ।
तदा स नैकात्मनिधीनवाप
मनोरथस्याप्यतिभारभूतान् ॥ २ ॥

ये पद्मकल्पैरपि च द्विपेन्द्रै-
र्न मण्डलं शक्यमिहाभिनेतुम् ।
मदोत्कटा हैमवता गजास्ते
विनापि यत्नादुपतस्थुरेनम् ॥ ३ ॥

नानाङ्कचिह्नैर्नवहेमभाण्डै-
रभूषितैर्लम्बसटैस्तथान्यैः ।
संचुक्षुभे चास्य पुरं तुरङ्गै-
र्बलेन मैत्र्या च धनेन चाप्तैः ॥ ४ ॥

---

1. In a different hand-writing in margin of Bt. are given जातिजरा° for जन्मजरा° and स राजा for नरेन्द्रः with a remark: इत्यपि पाठान्तरं क्वचित्पुस्तकेषु.

2. Bt. notices in margin इव for एव and हि for स and also अवापि for अवाप.

3. In a different hand-writing in margin of Bt. is written पद्मगन्धैः for पद्मकल्पैः with a remark, अयं सुष्ठु पाठः ।

पुष्टाश्च तुष्टाश्च तदास्य राज्ये
साध्व्योऽरजस्का गुणवत्पयस्काः ।
उदग्रवत्सैः सहिता बभूवु-
र्बह्व्यो बहुक्षीरदुधाश्च गावः ॥ ५ ॥
मध्यस्थतां तस्य रिपुर्जगाम
मध्यस्वभावः प्रययौ सुहृत्त्वम् ।
विशेषतो दार्ढ्यमियाय मित्रं
द्वावस्य पक्षावपरस्तु नाशम् ॥ ६ ॥
तथास्य मन्दानिलमेघशब्दः
सौदामिनीकुण्डलमण्डिताङ्गः ।
विनाश्मवर्षाशनिपातदोषैः
काले च देवः प्रववर्ष देशे ॥ ७ ॥
रुरोह सम्यक्फलवद्यथर्तु
तदाकृतेनापि हलश्रमेण ।
ता एव चैवौषधयो रसेन
सारेण चैवाभ्यधिका बभूवुः ॥ ८ ॥
शरीरसन्देहकरेऽपि काले
सङ्ग्रामसम्मर्द इव प्रवृत्ते ।
स्वस्थाः सुखं चैव निरामयं च
प्रजज्ञिरे गर्भधराश्च नार्यः ॥ ९ ॥
यच्च प्रतिभ्वो विभवेऽपि शक्ये
न प्रार्थयन्ति स्म नराः परेभ्यः ।

---

6. Bt. in its margin notices अपरस्य नाशः for अपरस्तु नाशम् with a remark : इति समीचीनः पाठोऽवगम्यते.

8. In a different hand in margin of Bt. is written कृषिश्रमेण for हलश्रमेण.

अभ्यर्थितः सूक्ष्मधनोऽपि चार्यं
तदा न कश्चिद्विमुखो बभूव ॥ १० ॥
नाशो वधो बन्धुषु नाप्यदाता
नैवाव्रतो नानृतिको न हिंस्रः ।
आसीत्तदा कश्चन तस्य राज्ये
राज्ञो ययातेरिव नाहुषस्य ॥ ११ ॥
उद्यानदेवायतनाश्रमाणां
कूपप्रपापुष्करिणीवनानाम् ।
चक्रुः क्रियास्तत्र च धर्मकामाः
प्रत्यक्षतः स्वर्गमिवोपलभ्य ॥ १२ ॥
मुक्तश्च दुर्भिक्षभयामयेभ्यो
हृष्टो जनः स्वर्ग इवाभिरेमे ।
पत्नीं पतिर्वा महिषी पतिं वा
परस्परं न व्यभिचेरतुश्च ॥ १३ ॥
कश्चित्सिषेवे रतये न कामं
कामार्थमर्थं न जुगोप कश्चित् ।
कश्चिद्धनार्थं न चचार धर्मं
धर्माय कश्चिन्न चकार हिंसाम् ॥ १४ ॥
स्तेयादिभिश्चाप्यभितश्च नष्टं
स्वस्थं स्वचक्रं परचक्रमुक्तम् ।
क्षेमं सुभिक्षं च बभूव तस्य
पुरेष्वरण्येषु यथैव राष्ट्रे ॥ १५ ॥
तदा हि तज्जन्मनि तस्य राज्ञो
मनोरिवादित्यसुतस्य राज्ये ।

15. Bt. notices in margin पुराण्यरण्यानि for पुरेष्वरण्येषु.

चचार हर्षः प्रणनाश पाप्मा
जज्वाल धर्मः कलुषं शशाम ॥ १६ ॥

एवंविधा राजसुतस्य तस्य
सर्वार्थसिद्धिश्च यतो बभूव ।
ततो नृपस्तस्य सुतस्य नाम
सर्वार्थसिद्धोऽयमिति प्रचक्रे ॥ १७ ॥

देवी तु माया विबुधर्षिकल्पं
दृष्ट्वा विशालं तनयप्रभावम् ।
जातं प्रहर्षं न शशाक सोढुं
ततोऽविनाशाय दिवं जगाम ॥ १८ ॥

ततः कुमारं सुरगर्भकल्पं
स्नेहेन भावेन च निर्विशेषम् ।
मातृष्वसा मातृसमप्रभावा
संवर्धयामात्मजवच्चकार ॥ १९ ॥

ततः स बालार्क इवोदयस्थः
समीरितो वह्निरिवानिलेन ।
क्रमेण सम्यग्ववृधे कुमार-
स्ताराधिपः पक्ष इवातमस्के ॥ २० ॥

ततो महार्घाणि च चन्दनानि
रत्नावलीश्चौषधिभिः सगर्भाः ।

---

16. Bt. in margin notices कलुषः for कलुषं. But the reading as noticed appears to be corrupt ; for the word in the masculine gender does not give the natural sense of the verse.

19. Bt. in margin in a different handwriting notices प्रेम्णा सुत° for भावेन च with a remark: इति भिक्षुपुस्तकधृतः पाठः. But it breaks the metre. Also बभूव for चकार.

मृगप्रयुक्तान्रथकांश्च हैमा-
नानिन्यिरेऽस्मै सुहृदायलेभ्यः ॥ २१ ॥
वयोऽनुरूपाणि च भूषणानि
हिरण्मया हस्तिमृगाश्वकाश्च ।
रथाश्च गावो वसनप्रयुक्ता
गन्त्र्यश्च चामीकररौप्यचित्राः ॥ २२ ॥
एवं स तैस्तैर्विषयोपचारै-
र्वयोऽनुरूपैरुपचर्यमाणः ।
बालोऽप्यबालप्रतिमो बभूव
धैर्येण शौचेन धिया श्रिया च ॥ २३ ॥
वयश्च कौमारमतीत्य मध्यं
[संप्राप्य बालः स च राजसूनुः] ।
अल्पैरहोभिर्बहुवर्षगम्या
जग्राह विद्याः स्वकुलानुरूपाः ॥ २४ ॥
नैःश्रेयसं तस्य तु भव्यमर्थं
श्रुत्वा पुरस्तादसितान्महर्षेः ।

---

21. On the top of the word of the verse of Bt. is written महार्हाणि without blotting with a coloured fluid महार्घाणि the reading of our text. Bt. in margin notices the following in the same handwriting as that of its text:—औषधिभिः सदृक्षाः and औषधिभिः सनाथाः for औषधिभिः सगर्भाः and says इति प्राचीनः पाठः. Also आचक्रिरे for आनिन्यिरे.

22. Bt. in margin notices °मृगाश्व कोकाः for °मृगाश्वकाश्च with a remark: इत्यपि क्वचित्पुस्तकेषु पाठः. Also °रूप्य° for °रौप्य° also गन्त्रीः for गन्त्र्यः.

23. In a different handwriting in the margin of Bt. is written धृत्या च for धैर्येण.

24. Bt. omits the latter half of the first Pâda ; but it is found in margin in a different handwriting.

कामेषु सङ्गं जनयांबभूव
  बुद्धिर्भवच्छाक्यकुलस्य राज्ञः ॥ २५ ॥
कुलात्ततोऽस्मै स्थिरशीलसंयुतात्
  साध्वीं वपुर्ह्रीविनयोपपन्नाम् ।
यशोधरां नाम यशोविशालां
  तुल्याभिधानां श्रियमाजुहाव ॥ २६ ॥
ततः परं भूमिपतेः प्रियोऽयं
  सनत्कुमारप्रतिमः कुमारः ।
सार्धं तया शाक्यनरेन्द्रवध्वा
  शच्या सहस्राक्ष इवाभिरेमे ॥ २७ ॥
किञ्चिन्मनःक्षोभकरं प्रतीपं
  कथं च पश्येदिति सोऽनुचिन्त्य ।
वासं नृपो ह्यादिशति स्म तस्मै
  हर्म्योदरेष्वेव न भूप्रचारं ॥ २८ ॥
ततः शरत्तोयदपाण्डुरेषु
  भूमौ विमानेष्विव रञ्जितेषु ।
हर्म्येषु सर्वर्तुसुखाश्रयेषु
  स्त्रीणामुदारैर्विजहार तूर्यैः ॥ २९ ॥
कलैर्हि चामीकरबद्धकक्षै-
  र्नारीकराग्राभिहतैर्मृदङ्गैः ।

---

25. Corrected into दिव्यं for भव्यं in margin of Bt. But the original reading though blotted with red Geru is clearly visible. Also in a different hand °बभूव for °चकार.

27. Bt. in margin notices अथापरं for ततः परं.

28. Bt. notices in the same hand as that of the text नु for च.

वराप्सरोनृत्यसमैश्च लास्यैः
कैलासवत्तद्भवनं विरेजे ॥ ३० ॥

वाग्भिः कलाभिर्ललितैश्च हावै-
र्मन्दैः सखेलैर्मधुरैश्च हासैः ।
तं तत्र नार्यो रमयांबभूवु-
र्भ्रूवञ्चितैरर्धनिरीक्षितैश्च ॥ ३१ ॥

ततश्च कामाश्रयपण्डिताभिः
स्त्रीभिर्गृहीतो रतिकर्कशाभिः ।
विमानपृष्ठान्न महीं जगाम
विमानपृष्ठादिव पुण्यकर्मा ॥ ३२ ॥

नृपस्तु तस्यैव विवृद्धिहेतो-
स्तद्भाविनार्थेन च चोद्यमानः ।
शमेऽभिरेमे विरराम पापा-
द्भेजे दमं संविबभाज साधून् ॥ ३३ ॥

नाधीरवत्कामसुखे ससञ्जे
न संररञ्जे विषमं जनन्याम् ।
धृत्येन्द्रियाश्वांश्चपलान् विजिग्ये
बन्धूंश्च पौरांश्च गुणैर्जिगाय ॥ ३४ ॥

नाध्यैष्ट दुःखाय परस्य विद्यां
ज्ञानं परं यत्तु तदध्यगीष्ट ।

---

30. Corrected into नृत्यैः for लास्यैः but the original reading is preserved unblotted. Also रराज for विरेजे.

31. Corrected into हारैः for हावैः on the top of the word of the verse of Bt. Also रसयां° for रमयां°.

33. Bt. notices in a different handwriting °द्भाविता° for °द्भाविना°.

स्वाभ्यः प्रजाभ्यो हि यथा तथैव
सर्वप्रजाभ्यः शिवमाशशंसे ॥ ३५ ॥

तं भासुरं चाङ्गिरसाधिदेवं
यथावदानर्च तदायुषे सः ।
जुहाव हव्यान्यकृशे कृशानौ
ददौ द्विजेभ्यः कृशनं च गाश्च ॥ ३६ ॥

सस्नौ शरीरं पवितुं मनश्च
तीर्थाम्बुभिश्चैव गुणाम्बुभिश्च ।
वेदोपदिष्टं सममात्मजेन
सोमं पपौ शान्तिसुखं च हार्दम् ॥ ३७ ॥

सान्त्वं बभाषे न च नार्थवद्यद्-
जजल्प तत्त्वं न च विप्रियं यत् ।
सान्त्वं ह्यतत्त्वं परुषं च तत्त्वं
ह्रियाशकन्नात्मन एव वक्तुम् ॥ ३८ ॥

इष्टेष्वनिष्टेषु च कार्यवत्सु
न रागदोषाश्रयतां प्रपेदे ।
शिवं सिषेवे व्यवहारशुद्धं
यज्ञं हि मेने न तथा यथावत् ॥ ३९ ॥

अभ्यर्थिने चाभिगताय सद्यो
देयाम्बुभिस्तर्षमचेच्छिदिष्ट ।

---

35. Bt. notices शिवं for परं in margin in a different handwriting.

37. Bt. in margin notices आत्मजेन for आत्मजं च in the same handwriting as that of the text.

39. Corrected into °लब्धं for °शुद्धं but the original reading is preserved.

युद्धादृते वृत्तपरश्वधेन
   द्विड्दर्पमुद्वृत्तमबेभिदिष्ट ॥ ४० ॥
एकं विनिन्ये स जुगोप सप्त
   सप्तैव तत्याज ररक्ष पञ्च ।
प्राप त्रिवर्गं बुबुधे त्रिवर्गं
   जज्ञे द्विवर्गं प्रजहौ द्विवर्गम् ॥ ४१ ॥
कृतागसोऽपि प्रतिपाद्य वध्यान्-
   नाजीघतन्नापि रुषा ददर्श ।
बबन्ध सान्त्वेन फलेन चैतां-
   स्त्यागोऽपि तेषां ह्यनपायदृष्टः ॥ ४२ ॥
आर्षाण्यचारीत्परमव्रतानि
   वैराण्यहासीच्चिरसंभृतानि ।
यशांसि चापद्गुणगन्धवन्ति
   रजांस्यहासीन्मलिनीकराणि ॥ ४३ ॥
न चाजिहीर्षीद्बलिमप्रवृत्तं
   न चाचिकीर्षीत्परवस्त्वभिध्याम् ।
न चाविवक्षीद्द्विषतामधर्मं
   न चादिधक्षीद्धृदयेन मन्युम् ॥ ४४ ॥
तस्मिंस्तथा भूमिपतौ प्रवृत्ते
   भृत्याश्च पौराश्च तथैव चेरुः ।
शमात्मके चेतसि सुप्रसन्ने
   प्रयुक्तयोगस्य यथेन्द्रियाणि ॥ ४५ ॥

---

40. Corrected into आशाव्रते for अभ्यर्थिने in margin of Bt. and the original reading is not blotted.

41. Bt. notices प्रावत् for प्राप in margin.

45. In a different handwriting in margin of Bt. is written तथा विचेरुः for तथैव चेरुः. Also विप्रसन्ने for सुप्रसन्ने.

काले ततश्चारुपयोधरायां
यशोधरायां सुयशोधरायाम् ।
शौद्धोदने राहुसपत्नवक्त्रो
जज्ञे सुतो राहुल एव नाम्ना ॥ ४६ ॥

अथेष्टपुत्रः परमप्रतीतः
कुलस्य वृद्धिं प्रति भूमिपालः ।
यथैव पुत्रप्रसवे ननन्द
तथैव पौत्रप्रसवे जहर्ष ॥ ४७ ॥

पौत्रस्य मे पुत्रगतो ममैव
स्नेहः कथं स्यादिति जातहर्षः ।
काले स तं तं विधिमाललम्बे
पुत्रप्रियः स्वर्गमिवारुरुक्षन् ॥ ४८ ॥

स्थित्वा पथि प्राथमकल्पिकानां
राजर्षभाणां यशसान्वितानाम् ।
शुक्लान्यमुक्त्वापि तपांस्यतप्त
यज्ञैश्च हिंसारहितैरयष्ट ॥ ४९ ॥

अजाज्वलिष्टाथ स पुण्यकर्मा
तपःश्रिया चैव नृपश्रिया च ।
कुलेन वृत्तेन धिया च दीप्तः
तेजः सहस्रांशुरिवोत्सिसृक्षुः ॥ ५० ॥

स्वायंभुवं चार्चिकमर्चयित्वा
जजाप पुत्रस्थितये स्थितश्रीः

---

47. Bt. notices ननन्द for जहर्ष in margin with a remark : इत्यपि क्वचित्पाठः.

49. Bt. notices यज्ञे च for यज्ञैश्च in margin.

चकार कर्माणि च दुष्कराणि
प्रजाः सिसृक्षुः क इवादिकाले ॥ ५१ ॥
तत्याज शस्त्रं विममर्श शास्त्रं
शमं सिषेवे नियमं विषेहे।
वशीव कंचिद्विषयं न भेजे
पितेव सर्वान्विषयान्ददर्श ॥ ५२ ॥
बभार राज्यं स हि पुत्रहेतोः
पुत्रं कुलार्थं यशसे कुलं तु।
स्वर्गाय शब्दं दिवमात्महेतो-
र्धर्मार्थमात्मस्थितिमाचकांक्ष ॥ ५३ ॥
एवं स धर्मं विविधं चकार
सद्भिर्निपातं श्रुतितश्च सिद्धम्।
दृष्ट्वा कथं पुत्रमुखं सुतो मे
वनं न यायादिति नाथमानः ॥ ५४ ॥
रिरक्षिषन्तः श्रियमात्मसंस्थां
रक्षन्ति पुत्रान्भुवि भूमिपालाः।
पुत्रं नरेन्द्रः स तु धर्मकामो
ररक्ष धर्माद्विषयेष्वमुञ्चत् ॥ ५५ ॥
वनमनुपमसत्त्वा बोधिसत्त्वास्तु सर्वे
विषयसुखरसज्ञा जग्मुरुत्पन्नपुत्राः।
अत उपचितकर्मा रूढमूलेऽपि हेतौ
स रतिमुपसिषेवे बोधिमापन्न यावत् ॥ ५६ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते
महाकाव्येऽन्तःपुरविहारो नाम द्वितीयः सर्गः ॥

---

56. Corrected into संजातपुत्राः for उत्पन्नपुत्राः in margin of Bt; but the original reading though blotted with yellow fluid is yet clearly seen and it breaks the metre. Also रतम् for रतिम्.

तृतीयः सर्गः ।

ततः कदाचिन्मृदुशाद्वलानि
पुंस्कोकिलोन्नादितपादपानि ।
शुश्राव पद्माकरमण्डितानि
शैलेयगन्धीनि स काननानि ॥ १ ॥

श्रुत्वा ततः स्त्रीजनवल्लभानां
मनोज्ञभावं पुरकाननानाम् ।
बहिः प्रयाणाय चकार बुद्धि-
मन्तर्गृहे नाग इवावरुद्धः ॥ २ ॥

ततो नृपस्तस्य निशम्य भावं
पुत्राभिधानस्य मनोरथस्य ।
स्नेहस्य लक्ष्म्या वयसश्च योग्या-
माज्ञापयामास विहारयात्राम् ॥ ३ ॥

निवर्तयामास च राजमार्गात्
संपातमार्तस्य पृथग्जनस्य ।
मा भूत्कुमारः सुकुमारचित्तः
संविग्नचेता इव मन्यमानः ॥ ४ ॥

---

1. Bt. in margin notices the following readings :— शैलेयनद्धानि, शैवालगन्धीनि, शैवालनद्धानि, शीते निबद्धानि for शैलेयगन्धीनि with a remark : केषुचित्पुस्तकेषूपलभ्यन्ते एते पाठाः.

2. Bt. notices तदा for ततः in margin.

4. Corrected into °मार्गे for °मार्गात् on the top of the same word of the verse in margin of Bt.

प्रत्यङ्गहीनान्विकलेन्द्रियांश्च
जीर्णातुरादीन्कृपणांश्च भिक्षून् ।
ततः समुत्सार्य परेण साम्ना
शोभां परां राजपथस्य चक्रुः ॥ ५ ॥

तथा कृते श्रीमति राजमार्गे
श्रीमान्विनीतानुचरः कुमारः ।
प्रासादपृष्ठादवतीर्य काले
कृताभ्यनुज्ञो नृपमभ्यगच्छत् ॥ ६ ॥

अथो नरेन्द्रः सुतमागताश्रुः
शिरस्युपाघ्राय चिरं निरीक्ष्य ।
गच्छेति चाज्ञापयति स्म वाचा
स्नेहान्न चैनं मनसा मुमोच ॥ ७ ॥

ततः स जाम्बूनदभाण्डभृद्भि-
र्युक्तं चतुर्भिर्निभृतैस्तुरङ्गैः ।
अक्लीबविद्वच्छुचिरश्मिधारं
हिरण्मयं स्यन्दनमारुरोह ॥ ८ ॥

ततः प्रकीर्णोज्ज्वलपुष्पजालं
विषक्तमाल्यं प्रचलत्पताकम् ।
मार्गं प्रपेदे सदृशानुयात्र-
श्चन्द्रः सनक्षत्र इवान्तरिक्षम् ॥ ९ ॥

कौतूहलात्स्फीततरैश्च नेत्रै-
र्नीलोत्पलाभैरिव कीर्यमाणः ।
शनैः शनै राजपथं जगाहे
पौरैः समन्तादभिवीक्ष्यमाणः ॥ १० ॥

---

6. Bt. in margin notices ततः for तथा in a different handwriting with a remark: इति समीचिनः पाठः.

10. Bt. notices, in margin, in a different handwriting नीलोत्पलाब्जैः for नीलोत्पलाभैः.

तं तुष्टुवुः सौम्यगुणेन केचिं-
द्ववन्दिरे दीप्ततया तथान्ये ।
सौमुख्यतस्तु श्रियमस्य केचि-
द्वैपुल्यमाशंसिषुरायुषश्च ॥ ११ ॥

निःसृत्य कुब्जाश्च महाकुलेभ्यो
व्यूहाश्च कैरातकवामनानाम् ।
नार्यः कृशेभ्यश्च निवेशनेभ्यो
देवानुयानध्वजवत्प्रणेमुः ॥ १२ ॥

ततः कुमारः खलु गच्छतीति
श्रुत्वा स्त्रियः प्रेष्यजनात्प्रवृत्तिम् ।
दिदृक्षया हर्म्यतलानि जग्मु-
र्जनेन मान्येन कृताभ्यनुज्ञाः ॥ १३ ॥

ताः स्रस्तकाञ्चीगुणविघ्निताश्च
सुप्तप्रबुद्धाकुललोचनाश्च ।
वृत्तान्तविन्यस्तविभूषणाश्च
कौतूहलेनाभिभृताः परीयुः ॥ १४ ॥

प्रासादसोपानतलप्रणादैः
काञ्चीरवैर्नूपुरनिस्वनैश्च ।
विभ्रामयन्त्यो गृहपक्षिसङ्घान्
अन्योन्यवेगाच्च समाक्षिपन्त्यः ॥ १५ ॥

कासांचिदासां तु वराङ्गनानां
जातत्वराणामपि सोत्सुकानाम् ।

---

14. Corrected into अपि भृताः for अभिभृताः in margin of Bt. But the original reading though blotted with yellow fluid is clearly visible.

गतिं गुरुत्वाज्जगृहुर्विशालाः
 श्रोणीरथाः पीनपयोधराश्च ॥ १६ ॥
शीघ्रं समर्थापि तु गन्तुमन्या
 गतिं निजग्राह ययौ न तूर्णम् ।
ह्रिया प्रगल्भानि निगूहमाना
 रहःप्रयुक्तानि विभूषणानि ॥ १७ ॥
परस्परोत्पीडनपिण्डितानां
 संमर्दसंक्षोभितकुण्डलानाम् ।
तासां तदा सस्वनभूषणानां
 वातायनेष्वप्रशमो बभूव ॥ १८ ॥
[वातायनेभ्यश्च विनिःसृतानि
 परस्परोपाश्रितकुण्डलानि] ।
स्त्रीणां विरेजुर्मुखपङ्कजानि
 सक्तानि हर्म्येष्विव पङ्कजानि ॥ १९ ॥
ततो विमानैर्युवतीकलापैः
 कौतूहलोद्घाटितवातयानैः ।
श्रीमत्समन्तान्नगरं बभासे
 वियद्विमानैरिव साप्सरोभिः ॥ २० ॥
वातायनानामविशालभावा-
 दन्योन्यगण्डार्पितकुण्डलानि ।

---

18. In margin of Bt. is written संशोभित° for संक्षोभित° in the same handwriting as that of the text.

19. Bt. omits the two Pádas enclosed in the rectangular brackets; but they are found written clearly in margin. It also notices in the same handwriting as that of the text तु for च and उपासित° for उपाश्रित° with a remark : इति पाठौ क्वचित्पुस्तकेषूपलभ्येते॰

मुखानि रेजुः प्रमदोत्तमानां
बद्धाः कलापा इव पङ्कजानाम् ॥ २१ ॥
तस्मिन्कुमारं पथि वीक्ष्यमाणा
स्त्रियो बभुर्गामिव गन्तुकामाः ।
ऊर्ध्वोन्मुखाश्चैनमुदीक्षमाणा
नरा बभुर्द्यामिव गन्तुकामाः ॥ २२ ॥
दृष्ट्वा च तं राजसुतं स्त्रियस्ता
जाज्वल्यमानं वपुषा श्रिया च ।
धन्यास्य भार्येति शनैरवोच-
ञ्शुद्धैर्मनोभिः खलु नान्यभावात् ॥ २३ ॥
अयं किल व्यायतपीनबाहू-
रूपेण साक्षादिव पुष्पकेतुः ।
हित्वा श्रियं धर्ममुपेष्यतीति
तस्मिन्हि ता गौरवमेव चक्रुः ॥ २४ ॥
कीर्णं तथा राजपथं कुमारः
पौरैर्विनीतैः शुचिधीरवेशैः ।
तत्पूर्वमालोक्य जहर्ष किञ्चि-
न्मेने पुनर्भावमिवात्मनश्च ॥ २५ ॥
पुरं तु तत्स्वर्गमिव प्रहृष्टं
शुद्धाधिवासाः समवेक्ष्य देवाः ।

---

23. Bt. notices वपुषः प्रकर्षात् for वपुषा श्रिया च in the same handwriting as that of the text.

24. Bt. in margin notices त्यक्त्वा for हित्वा also हिताः and तास्मिंश्च ता for तास्मिन् हि ताः.

25. Bt. on the top of the word of the verse notices यौवनमात्मनश्च for भावमिवात्मनश्च.

जीर्णं नरं निर्ममिरे प्रयातुं
  सञ्चोदनार्थं क्षितिपात्मजस्य ॥ २६ ॥
ततः कुमारो जरयाभिभूतं
  दृष्ट्वा नरेभ्यः पृथगाकृतिं तम् ।
उवाच सङ्ग्राहकमागतास्थः
  तत्रैव निष्कम्पनिविष्टदृष्टिः ॥ २७ ॥
क एष भोः सूत नरोऽभ्युपेतः
  केशैः सितैर्यष्टिविषक्तहस्तः ।
भ्रूसंवृताक्षः शिथिलानताङ्गः
  किं विक्रियैषा प्रकृतिर्यदृच्छा ॥ २८ ॥
इत्येवमुक्तः स रथप्रणेता
  निवेदयामास नृपात्मजाय ।
संरक्ष्यमप्यर्थमदोषदर्शी
  तैरेव देवैः कृतबुद्धिमोहः ॥ २९ ॥
रूपस्य हन्त्री व्यसनं बलस्य
  शोकस्य योनिर्निधनं रतीनाम् ।
नाशः स्मृतीनां रिपुरिन्द्रियाणां
  एषा जरा नाम ययैष भग्नः ॥ ३० ॥
पीतं ह्यनेनापि पयः शिशुत्वे
  कालेन भूयः परिमृष्टमुर्व्याम् ।

---

26. In margin of Bt. is written क्षितिपात्मजाय for क्षितिपात्मजस्य in the same handwriting as that of the text.

29. Bt. notices नृपात्मजस्य for नृपात्मजाय in margin.

30. Bt. notices हर्त्री for हन्त्री in margin, in a different handwriting.

क्रमेण भूत्वा च युवा वपुष्मान्
क्रमेण तेनैव जरामुपेतः ॥ ३१ ॥

इत्येवमुक्ते चलितः स किंचिद्
राजात्मजः सूतमिदं बभाषे ।
किमेष दोषो भविता ममापी-
त्यस्मै तदा सारथिरभ्युवाच ॥ ३२ ॥

आयुष्मतोऽप्येष वयःप्रकर्षा-
न्निःसंशयं कालवशेन भावी ।
एवं जरां रूपविनाशयित्रीं
जानाति चैवेच्छति चैष लोकः ॥ ३३ ॥

ततः स पूर्वाशयशुद्धबुद्धि-
र्विस्तीर्णकल्पाचितपुण्यकर्मा ।
श्रुत्वा जरां संविविजे महात्मा
महाशनेर्घोषमिवान्तिके गौः ॥ ३४ ॥

निःश्वस्य दीर्घं स शिरः प्रकम्प्य
तस्मिंश्च वृद्धे विनिवेश्य चक्षुः ।
तांश्चैव दृष्ट्वा जनतां सहर्षां
वाक्यं स संविग्नमिदं जगाद ॥ ३५ ॥

---

32. Bt. in margin notices ततः for तदा.

33. Bt. notices विनाशकर्त्रीं for विनाशयित्रीं; but the reading is grammatically incorrect.

34. Bt. notices °श्रय° for °शय° in margin in a different handwriting.

35. Bt. has the following for our text:—तस्मिंश्च जीण विनिवेश्य दृष्टिः written horizontally in margin. Also बभाषे for जगाद.

एवं जरा हन्ति च निर्विशेषं
स्मृतिं च रूपं च पराक्रमं च ।
न चैव संवेगमुपैति लोकः
प्रत्यक्षतोऽपीदृशमीक्षमाणः ॥ ३६ ॥

एवं गते सूत निवर्तयाश्वा-
ञ्शीघ्रं गृहानेव भवान्प्रयातु ।
उद्यानभूमौ हि कुतो रतिर्मे
जराभवे चेतसि वर्तमाने ॥ ३७ ॥

अथाज्ञया राजसुतस्य तस्य
निवर्तयामास रथं नियन्ता ।
ततः कुमारो भवनं तदेव
चिन्तावशः शून्यमिव प्रपेदे ॥ ३८ ॥

यदा तु तत्रैव न शर्म लेभे
जरा जरेति प्रपरीक्षमाणः ।
ततो नरेन्द्रानुमतः स भूयः
क्रमेण तेनैव बहिर्जगाम ॥ ३९ ॥

अथापरं व्याधिपरीतगात्रं
त एव देवाः ससृजुर्मनुष्यम् ।
दृष्ट्वा च तं सारथिमाबभाषे
शौद्धोदनिस्तद्गतदृष्टिरेव ॥ ४० ॥

---

37. Bt. notices गृहाण्येव for गृहानेव in margin in a different hand. Also विद्यमाने for वर्तमाने.

38. Bt. notices भर्तृ° for राज° and also चिन्तातुरः for चिन्तावशः in margin in the same hand.

40. Bt. notices °देहं for °गात्रं. Also °चक्षुः for °दृष्टिः in margin.

स्थूलोदरः श्वासचलच्छरीरः
स्रस्तांसबाहुः कृशपाण्डुगात्रः ।
अम्बेति वाचं करुणं ब्रुवाणः
परं समाश्लिष्य नरः क एषः ॥ ४१ ॥

ततोऽब्रवीत्सारथिरस्य सौम्य
धातुप्रकोपप्रभवः प्रवृद्धः ।
रोगाभिधानः सुमहाननर्थः
शक्रोऽपि येनैष कृतोऽस्वतंत्रः ॥ ४२ ॥

इत्यूचिवान्राजसुतः स भूय-
स्तं सानुकम्पं नरमीक्षमाणः ।
अस्यैव जातः पृथगेष दोषः
सामान्यतो रोगभयं प्रजानाम् ॥ ४३ ॥

ततो बभाषे स रथप्रणेता
कुमार साधारण एष दोषः ।
एवं हि रोगैः परिपीड्यमानो
रुजातुरो हर्षमुपैति लोकः ॥ ४४ ॥

इति श्रुतार्थः स विषण्णचेताः
प्रावेपताम्बूर्मिगतः शशीव ।

---

41. Bt. notices समासृत्य and समासाद्य for समाश्लिष्य in margin ; but not in the same hand.

42. Bt. notices चण्डोऽपि and तीव्रोऽपि for शक्रोऽपि in a different handwriting in margin with a remark: इत्यपि पाठौ क्वचित्पुस्तकेषु दृश्येते.

43. Bt. notices सानुकंपः for सानुकम्पं in margin in the same hand. And also जनानां for प्रजानाम्.

44. Bt. notices रुजान्तरे for रुजातुरः in margin in the same hand and says:—इति समीचीनः पाठः.

इदं च वाक्यं करुणायमानः
प्रोवाच किञ्चिन्मृदुना स्वरेण ॥ ४५ ॥
इदं च रोगव्यसनं प्रजानां
पश्यंश्च विश्रम्भमुपैति लोकः।
विस्तीर्णविज्ञानमहो नराणां
हसन्ति ये रोगभयैरमुक्ताः ॥ ४६ ॥
निवर्त्यतां सूत बहिप्रयाणा-
न्नरेन्द्रसद्मैव रथः प्रयातु।
श्रुत्वा च मे रोगभयं रतिभ्यः
प्रत्याहतं सङ्कुचतीव चेतः ॥ ४७ ॥
ततो निवृत्तः स निवृत्तहर्षः
प्रध्यानयुक्तः प्रविवेश सद्म।
तं द्विस्तथा प्रेक्ष्य च सन्निवृत्तं
पुर्यागमं भूमिपतिश्चकार ॥ ४८ ॥
श्रुत्वा निमित्तं तु निवर्तनस्य
सन्त्यक्तमात्मानमनेन मेने।
मार्गस्य शौचाधिकृताय चैव
चुक्रोश रुष्टोऽपि च नोग्रदण्डः ॥ ४९ ॥
भूयश्च तस्मै विदधे सुताय
विशेषयुक्तं विषयप्रकारम्।

45. Bt. notices in a different hand करुणायमानं for करुणायमानः in margin.

48. In margin of Bt. is written हर्म्यं for सद्म in the same handwriting as that of the text.

49. Bt. notices in margin तस्मै for चैव and चुक्रोध for चुक्रोश, in a different handwriting.

चलेन्द्रियत्वादपि नापि शक्तो
नास्मान्विजह्यादिति मन्यमानः ॥ ५० ॥

यदा च शब्दादिभिरिन्द्रियार्थै-
रन्तःपुरे नैव सुतोऽस्य रेमे ।
ततो बहिर्व्यादिशति स्म यात्रां
रसान्तरं स्यादिति मन्यमानः ॥ ५१ ॥

स्नेहाच्च भावं तनयस्य बुद्ध्वा
संवेगदोषानविचिन्त्य कांश्चित् ।
योग्याः समाज्ञापयति स्म तत्र
कलास्वभिज्ञा इति वारमुख्याः ॥ ५२ ॥

ततो विशेषेण नरेन्द्रमार्गे
स्वलङ्कृते चैव परीक्षिते च ।
व्यत्यास्य सूतं च रथं च राजा
प्रस्थापयामास बहिः कुमारं ॥ ५३ ॥

ततस्तथा गच्छति राजपुत्रे
तैरेव देवैर्विहितो गतासुः ।
तं चैव मार्गे मृतमुह्यमानं
सूतः कुमारश्च ददर्श नान्यः ॥ ५४ ॥

अथाब्रवीद्राजसुतः स सूतं
नरैश्चतुर्भिर्ह्रियते क एषः ।
दीनैर्मनुष्यैरनुगम्यमानो
यो भूषितश्चाप्यवरुद्यते च ॥ ५५ ॥

---

50. Bt., in margin, notices नाम for नापि, also नाथमानः for मन्यमानः in the same handwriting as that of the text.

ततः स शुद्धात्मभिरेव देवैः
शुद्धाधिवासैरभिभूतचेताः ।
अवाच्यमप्यर्थमिमं नियन्ता
प्रव्याजहारार्थविदीश्वराय ॥ ५६ ॥

बुद्धीन्द्रियप्राणगुणैर्वियुक्तः
सुप्तो विसंज्ञस्तृणकाष्ठभूतः ।
सम्वध्य संरक्ष्य च यत्नवद्भिः
प्रियाप्रियैस्त्यज्यत एष कोऽपि ॥ ५७ ॥

इति प्रणेतुः स निशम्य वाक्यं
सञ्चुक्षुभे किञ्चिदुवाच चैनम् ।
किं केवलस्यैव जनस्य धर्मः
सर्वं प्रजानामयमीदृशोऽन्तः ॥ ५८ ॥

ततः प्रणेता वदति स्म तस्मै
सर्वप्रजानामयमन्तकर्मा ।
हीनस्य मध्यस्य महात्मनो वा
सर्वस्य लोके ध्रुव एव नाशः ॥ ५९ ॥

ततः स धीरोऽपि नरेन्द्रसूनुः
श्रुत्वैव मृत्युं विषसाद सद्यः ।
अंसेन संश्लिष्य च कूबराग्रं
प्रोवाच निह्लादवता स्वरेण ॥ ६० ॥

इयं च निष्ठा नियतं प्रजानां
प्रमाद्यति त्यक्तभयश्च लोकः ।

59. Bt. notices in margin in a different handwriting नियतो विनाशः for ध्रुव एव नाशः with a remark : इत्यपि क्वचित्पाठः.

60. Bt. notices तदा for ततः in margin in the same handwriting as that of the text. Also हस्तेन संस्पृश्य for अंसेन संश्लिष्य.

मनांसि शङ्के कठिनानि नृणां
   स्वस्थास्तथा ह्यध्वनि वर्तमानाः ॥ ६१ ॥
तस्माद्रथं सूत निवर्त्यतां भोः
   विहारभूमिं न हि गन्तुकामः ।
जानन्विनाशं कथमार्त्तिकाले
   सचेतनः स्यादिह हि प्रमत्तः ॥ ६२ ॥
इति ब्रुवाणेऽपि नराधिपात्मजे
   निवर्तयामास स नैव तं रथम् ।
विशेषयुक्तं तु नरेन्द्रशासनात्
   स पद्मखण्डं वनमेव निर्ययौ ॥ ६३ ॥
ततः शिवं कुसुमितबालपादपं
   परिभ्रमत्प्रमुदितमत्तकोकिलम् ।
निपानवत्सकमलचारुदीर्घिकं
   ददर्श तद्वनमिव नन्दनं वनम् ॥ ६४ ॥
वराङ्गनागणकलिलं नृपात्मजः
   ततो बलाद्वनमभिनीयते स्म तत् ।
वराप्सरोवृतमलकाधिपालयं
   नवव्रतो मुनिरिव विघ्नकातरः ॥ ६५ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते
महाकाव्ये संवेगोत्पत्तिर्नाम तृतीयः सर्गः ॥

---

62. Corrected into नो for भोः and विहारभूमौ for विहारभूमिं and also देशकालः for गन्तुकामः in margin of Bt. but the original readings have not been blotted.

64. Bt. in margin notices विपानवत् for निपानवत् in a different handwriting and also दीर्घिकिं for दीर्घिकं.

65. Bt. in margin notices नृत्यं and नृतिं for वृतिं in the same handwriting as that of the text.

चतुर्थः सर्गः ।

ततस्तस्मात्पुरोद्यानात्कौतूहलचलेक्षणाः ।
प्रत्युज्जग्मुर्नृपसुतं कान्तं वरमिव स्त्रियः ॥ १ ॥
अभिगम्य च तास्तस्मै विस्मयोत्फुल्ललोचनाः ।
चक्रिरे समुदाचारं पद्मकोशनिभैः करैः ॥ २ ॥
तस्थुश्च परिवार्यैनं मन्मथाक्षिप्तचेतसः ।
निश्चलैः प्रीतिविकचैः पिबन्त्य इव लोचनैः ॥ ३ ॥
तं हि ता मेनिरे नार्यो मारो विग्रहवानिति ।
मण्डितं लक्षणैर्दीप्तैः सहजैर्भूषणैरिव ॥ ४ ॥
सौम्यत्वाच्चैव धैर्याच्च काश्चिदेनं विजज्ञिरे ।
अवतीर्णो महीं साक्षात्सुधांशुरिव चन्द्रमाः ॥ ५ ॥
तस्य ता वपुषाकृष्टा निग्रहीतुं प्रयेतिरे ।
अन्योन्यं दृष्टिभिर्गत्वा शनैश्च विनिशश्वसुः ॥ ६ ॥

---

1. Bt. notices प्राप्तं for कान्तं in margin. But the original reading though blotted with a yellow fluid is yet visible.

3. Bt. notices तस्थुस्ताः for तस्थुश्च. Also °आतत° for °आक्षिप्त° with a remark : इत्यपि क्वचित् पाठान्तरम्.

4. Bt. notices on the top of the word of the verse शोभितं for मण्डितं.

5. Bt. notices in margin प्रजज्ञिरे for विजज्ञिरे in a different handwriting.

6. Bt. notices आक्षिप्ताः for आकृष्टाः and जजृम्भिरे for प्रयेतिरे in the same handwriting as that of the text with a remark : इत्यपि भिक्षुपुस्तकधृतौ पाठौ.

एवं ता दृष्टिमात्रेण नार्यो ददृशुरेव तम् ।
न व्याजह्रुर्न जहसुः प्रभावेणास्य यन्त्रिताः ॥ ७ ॥

तास्तथा तु निरारम्भा दृष्ट्वा प्रणयविक्लवाः ।
पुरोहितसुतो धीमानुदायी वाक्यमब्रवीत् ॥ ८ ॥

सर्वाः सर्वकलाज्ञाः स्थ भावग्रहणपण्डिताः ।
रूपयौवनसम्पन्नाः स्वगुणैर्मुख्यतां गताः ॥ ९ ॥

शोभयत गुणैरेभिरपि तानुत्तरान्कुरून् ।
कुबेरस्यापि च क्रीडं प्रागेव वसुधामिमाम् ॥ १० ॥

शक्ताश्चालयितुं यूयं वीतरागान्मुनीनपि ।
अप्सरोभिश्च कलितान्ग्रहीतुं विबुधानपि ॥ ११ ॥

भावज्ञानेन हावेन चातुर्याद्रूपसम्पदा ।
स्त्रीणामेव च शक्ताः स्थ संरागे किं पुनर्नृणाम् ॥ १२ ॥

तासामेवंविधानां वो नियुक्तानां स्वगोचरे ।
इयमेवंविधा चेष्टा न कदापि फलिष्यति ॥ १३ ॥

---

7. On the top of the word of the verse of Bt. is written °क्षेपेण for °मात्रेण in a different handwriting. But the original reading though blotted with yellow colour is yet clearly seen.

9. Bt. notices in margin °कलाभिज्ञा for °कलाज्ञाः स्थ also °चातुर्य° for °यौवन° in a different handwriting.

11. Bt. notices in margin ऋषीन् for मुनीन् with a remark : इत्यपि क्वचित्पाठः.

13. Corrected into न तुष्टोऽस्म्यार्जवेन वः for न कदापि फलिष्यति in the margin of Bt. with a remark : इति भिक्षुण्याः पुस्तके लिखितः पाठः in the same handwriting as that of the text. But the original reading though blotted with yellow colour can clearly be seen.

इदं नववधूनां वो ह्रीविनिर्जितचक्षुषां।
सदृशं चेष्टितं हि स्यादपि वा गोपयोषिताम् ॥ १४ ॥
यद्यपि स्यादयं वीरः श्रीप्रभावान्महानिति।
स्त्रीणामपि महत्तेज इति कार्योऽत्र निश्चयः ॥ १५ ॥
पुरा हि काशिसुन्दर्या वेशवध्वा महानृषिः।
ताडितोऽभूत् पदन्यासाद्दुर्धर्षो दैवतैरपि ॥ १६ ॥
मन्थालगौतमो भिक्षुर्जङ्घया बालमुख्यया।
पिप्रीषुश्च तदर्थं स व्यसून्निरहरत्पुरा ॥ १७ ॥
गौतमं दीर्घतपसं महर्षिं दीर्घजीविनं।
योषित्प्रलोभयामास वर्णवंशावरा सती ॥ १८ ॥
वैभाण्डकं मुनिसुतं तथैव स्त्रीष्वपण्डितं।
उपायैर्विविधैः शान्ता जग्राह च जहार च ॥ १९ ॥
विश्वामित्रो महर्षिश्च विगाढोऽपि महत्तपाः।
दशवर्षाण्यरण्यस्थो घृताच्याप्सरसा हृतः ॥ २० ॥
एवंमादीनृषींस्तांस्ताननयन् विक्रियां स्त्रियः।
ललितं पूर्ववयसं किं पुनर्नृपतेः सुतम् ॥ २१ ॥

---

14. On the top of the same word of the line of Bt. is written °निकुञ्चित° for °विनिर्जित°. But the original is not blotted with any colour.

17. Bt. notices तदर्थार्थं for तदर्थं स in margin in a different handwriting.

18. Bt. notices संतोषयामास for प्रलोभयामास and °स्थानावरा for °वंशावरा in margin in the same hand as that of the text. The reading संतोषयामास may have been chosen for the sake of alliteration.

19. Bt. notices ऋष्यशृङ्गं मुनिसुतं, and वैभाण्डकमृष्यशृङ्गं for its वैभाण्डकं मुनिसुतं on its margin.

तद्देवं साति विश्रब्धं प्रयतध्वं यथा तथा ।
इयं नृपस्य वंशश्रीरितो न स्यात्पराङ्मुखी ॥ २२ ॥
या हि काश्चिद्युवतयो हरन्ति सदृशं जनं ।
[निकृष्टोत्कृष्टयोर्भावं या गृह्णन्ति तु ताः स्त्रियः] २३
इत्युदायिवचः श्रुत्वा ता विद्धा इव योषितः ।
[समारुरुहुरात्मानं कुमारग्रहणं प्रति] ॥ २४ ॥
ता भ्रूभिः प्रेक्षितैर्भावैर्हसितैर्ललितैर्गतैः ।
चक्रुराक्षेपिकाश्चेष्टा भीतभीता इवाङ्गनाः ॥ २५ ॥
राज्ञस्तु विनियोगेन कुमारस्य च मार्दवात् ।
जह्वुः क्षिप्रमविश्रम्भं मदेन मदनेन च ॥ २६ ॥
अथ नारीजनवृतः कुमारो व्यचरद्वनं ।
वाशितायूथसहितः करीव हिमवद्वनम् ॥ २७ ॥
स तस्मिन्कानने रम्ये जज्वाल स्त्रीपुरःसरः ।
आक्रीड इव बभ्राजे विवस्वानप्सरोवृतः ॥ २८ ॥
मदेनावर्जिता नाम तं काश्चित्तत्र योषितः ।
कठिनैः पस्पृशुः पीनैः संघट्टैर्वल्गुभिः स्तनैः ॥ २९ ॥
स्रस्तांसकोमलालम्बमृदुबाहुलताबला ।
अनृतं स्खलितं काचित्कृत्वैनं सस्वजे बलात् ॥ ३० ॥

23-24. The last two Pádas of the verses twenty-third and twenty-fourth are omitted in the text; but they are found written in margin in the same handwriting as that of the text.

25. Bt. notices in margin प्रेरितैर्हावैः for प्रेक्षितैर्भावैः in a different handwriting.

27. In margin Bt. notices °जनावृतः for °जनवृतः and वासिता° for वाशिता° in the same handwriting as that of the text.

28. In margin Bt. notices °पुरोगतः for °पुरःसरः in a different handwriting.

काचित्ताम्राधरोष्ठेन मुखेनासवगन्धिना ।
विनिशश्वास कर्णेऽस्य रहस्यं श्रूयतामिति ॥ ३१ ॥
काचिदाज्ञापयन्तीव प्रोवाचार्द्रानुलेपना ।
इह भक्तिं कुरुष्वेति हस्तं संश्लिष्य लिप्सया ॥ ३२ ॥
मुहुर्मुहुर्मदव्याजस्रस्तनीलांशुकापरा ।
आलक्ष्यरशना रेजे स्फुरद्विद्युदिव क्षपा ॥ ३३ ॥
काश्चित्कनककाञ्चीभिर्मुखराभिरितस्ततः ।
बभ्रमुर्दर्शयन्त्योऽस्मै श्रोणीस्तन्वंशुकावृताः ॥ ३४ ॥
चूतशाखां कुसुमितां प्रगृह्यान्या ललम्बिरे ।
सुवर्णकलशप्रख्यान्दर्शयन्त्यः पयोधरान् ॥ ३५ ॥
काचित्पद्मवनादेत्य सपद्मा पद्मलोचना ।
पद्मवक्त्रस्य पार्श्वेऽस्य पद्मश्रीरिव तस्थुषी ॥ ३६ ॥
मधुरं गीतमन्वर्थं काचित्साभिनयं जगौ ।
तं स्वस्थं चोदयन्तीव वञ्चितोऽसीत्यवेक्षितैः ॥ ३७ ॥
शुभेन वदनेनान्या भ्रूकार्मुकविकर्षिणा ।
प्रावृत्यानुचकारास्य चेष्टितं वीरलीलया ॥ ३८ ॥
पीनवल्गुस्तनी काचिद्वाताघूर्णितकुण्डला ।
उच्चैरवजहासैनं समाप्नोतु भवानिति ॥ ३९ ॥
अपयान्तं तथैवान्या बबन्धुर्माल्यदामभिः ।
काश्चित्साक्षेपमधुरैर्जगृहुर्वचनाङ्कुशैः ॥ ४० ॥

---

32. Bt. on the top of the line of the verse notices मयि प्रीतिं for इह भक्तिं with a remark: इति भिक्षुपुस्तकधृतं पाठान्तरं.

33. Bt. in margin notices रसना for रशना.

34. Bt. notices अस्य for अस्मै in margin in the same hand as that of the text.

35. Bt. on the top of the word of the verse mentions आम्र° for चूत° in a different handwriting.

प्रतियोगार्थिनी काचिद्गृहीत्वा चूतवल्लरीं ।
इदं पुष्पं तु कस्येति पप्रच्छ मदविह्वला ॥ ४१ ॥
काचित्पुरुषवत्कृत्वा गतिं संस्थानमेव च ।
उवाचैनं जितः स्त्रीभिर्जय भोः पृथिवीमिमाम् ॥ ४२ ॥
अथ लोलेक्षणा काचिज्जिघ्रन्ती नीलमुत्पलं ।
किञ्चिन्मदकलैर्वाक्यैर्नृपात्मजमभाषत ॥ ४३ ॥
पश्य भर्तश्चितं चूतं कुसुमैर्मधुगन्धिभिः ।
हेमपञ्जररुद्धो वा कोकिलो यत्र कूजति ॥ ४४ ॥
अशोको दृश्यतामेष कामिशोकविवर्धनः ।
रुवन्ति भ्रमरा यत्र दह्यमाना इवाग्निना ॥ ४५ ॥
चूतयष्ट्या समाश्लिष्टो दृश्यतां तिलकद्रुमः ।
शुक्लवासा इव नरः स्त्रिया पीताङ्गरागया ॥ ४६ ॥
फुल्लं कुरुबकं पश्य निर्मुक्तालक्तकप्रभं ।
यो नखप्रभया स्त्रीणां निर्भर्त्सित इवानतः ॥ ४७ ॥
बालाशोकश्च निचितो दृश्यतामेष पल्लवैः ।
योऽस्माकं हस्तशोभाभिर्लज्जमान इव स्थितः ॥ ४८ ॥
दीर्घिकां प्रावृतां पश्य तीरजैः सिन्दुवारकैः ।
पाण्डुरांशुकसंवीतां शयानां प्रमदामिव ॥ ४९ ॥
दृश्यतां स्त्रीषु माहात्म्यं चक्रवाको ह्यसौ जले ।
पृष्ठतः प्रेष्यवद्भार्यामनुवृत्यानुगच्छति ॥ ५० ॥

---

41. Bt. notices °विक्लवा for °विह्वला, also स्मर° for मद°.

42. Bt. in margin notices जितोऽस्माभिः for जितः स्त्रीभिः in the same hand-writing as that of the text with a remark: इति भिक्षुणीग्रन्थवर्ती पाठः, and महिलां for पृथिवीं.

44. In margin of Bt. is written °मद° for °मधु°.

47. Bt. in margin notices कुरबकं for कुरुबकं in the same handwriting as that of the text. Also विनिन्दितः for निर्भर्त्सितः.

मत्तस्य परपुष्टस्य रुवतः श्रूयतां ध्वनिः ।
अपरः कोकिलोऽनुत्कः प्रतिश्रुत्येव कूजति ॥ ५१ ॥
अपि नाम विहङ्गानां वसन्तेनाहितो मदः ।
न तु चिन्तयतश्चित्तं जनस्य प्राज्ञमानिनः ॥ ५२ ॥
इत्येवं ता युवतयो मन्मथोद्दामचेतसः ।
कुमारं विविधैस्तैस्तैरुपचक्रमिरे नयैः ॥ ५३ ॥
एवमाक्षिप्यमाणोऽपि स तु धैर्यावृतेन्द्रियः ।
मर्तव्यमिति सोद्वेगो न जहर्ष न सिष्मिये ॥ ५४ ॥
तासां तत्त्वेऽनवस्थानं दृष्ट्वा स पुरुषोत्तमः ।
असंविग्नेन धीरेण चिन्तयामास चेतसा ॥ ५५ ॥
किं त्विमा नावगच्छन्ति चपलं यौवनं स्त्रियः ।
अपि रूपेण संपन्नं जरेयं नाशयिष्यति ॥ ५६ ॥
नूनमेता न पश्यन्ति कस्याश्चिद्रोगसंप्लवं ।
तथा हृष्टा भयं त्यक्त्वा जगति व्याधिधर्मिणि ॥ ५७ ॥
अनभिज्ञाश्च सुव्यक्तं मृत्योः सर्वापहारिणः ।
तथा स्वस्था निरुद्वेगाः क्रीडन्ति च हसन्ति च ॥ ५८ ॥

---

51. Bt. in margin notices स्वनः for ध्वनिः in a different hand-writing.

52. Bt. notices सदृशं for जनस्य in margin in the same hand-writing as that of the text.

54. Bt. notices सोद्वेग for सोद्वेगो in margin with a remark: इति भिक्षुणीपुस्तकवर्ती पाठः.

55. Bt. in margin notices ससंविग्नेन and असंविग्नेन for असंवि-ग्नेन in a different hand-writing.

56. Bt. has in margin विना for त्विमाः and यतो for अपि in the same hand-writing as that of the text.

57. Bt. notices कस्यचित् for कस्याश्चित् in margin in a different hand-writing.

58. Bt. notices सर्वप्रहारिणः for सर्वापहारिणः in margin.

जरां मृत्युं च व्याधिं च को हि जानन् सचेतनः ।
स्वस्थस्तिष्ठन् निषीदेद्वा स्वप्याद्वा किं पुनर्हसेत् ॥५९॥
यस्तु जीर्णं परं दृष्ट्वा व्याधितं मृतमेव च ।
स्वस्थो भवति नोद्विग्नो यथाचेतास्तथैव सः ॥ ६० ॥
वियुज्यमानेऽपि तरौ पुष्पैरपि फलैरपि ।
पतति छिद्यमाने वा तरुरन्यो न शोचति ॥ ६१ ॥
इति ध्यानपरं दृष्ट्वा विषयेभ्यो गतस्पृहं ।
उदायी नीतिशास्त्रज्ञस्तमुवाच सुहृत्तमः ॥ ६२ ॥
अहं नृपतिना दत्तः सखा तुभ्यं क्षमः किल ।
यस्मात्त्वयि विवक्षा मे तया प्रणयवत्तया ॥ ६३ ॥
अहितात्प्रतिषेधश्च हिते चानुप्रवर्तनं ।
व्यसने चापरित्यागस्त्रिविधं मित्रलक्षणम् ॥ ६४ ॥
सोऽहं मैत्रीं प्रतिज्ञाय पुरुषार्थात्पराङ्मुखं ।
यदि त्वां समुपेक्षेय न भवेन्मित्रता मयि ॥ ६५ ॥
तद्ब्रवीमि सुहृद्भक्त्या तरुणस्य वपुष्मतः ।
इदं न प्रतिरूपं ते स्त्रीष्वदाक्षिण्यमीदृशम् ॥ ६६ ॥

59. Bt. notices सुपेद्वा for स्वप्याद्वा in margin in the same hand-writing as that of the text; but the reading appears to be incorrect.

61. Bt. notices in margin शोचते for शोचति in a different hand-writing; but it appears to be incorrect.

62. Bt. in margin notices सुहृत्तया for सुहृत्तमः in the same hand-writing as that of the text.

64. Bt. notices in margin प्रीति° for मित्र° with a remark: इति भिक्षुपुस्तकधृतं पाठान्तरं.

65. Bt. notices in the same hand-writing in margin समुपेक्षेयं for समुपेक्षेय, also मम for मयि. But the reading समुपेक्षेयं appears to be incorrect.

66. Bt. in margin notices °भूत्वा for °भक्त्या in a different hand-writing.

अनृतेनापि नारीणां युक्तं समनुवर्तनं।
तद्व्रीडापरिहारार्थमात्मरत्यर्थमेव च ॥ ६७ ॥
सन्नतिश्चानुवृत्तिश्च स्त्रीणां हृदयबन्धनं।
स्नेहस्य हि गुणा योनिर्मानिन्यः खलु योषितः॥ ६८॥
तदर्हसि विशालाक्ष हृदयेऽपि पराङ्मुखे।
रूपस्यास्यानुरूपेण दाक्षिण्येनानुवर्तितुम् ॥ ६९ ॥
दाक्षिण्यमौषधं स्त्रीणां दाक्षिण्यं भूषणं परं।
दाक्षिण्यरहितं रूपं निष्पुष्पमिव काननम् ॥ ७० ॥
किं वा दाक्षिण्यमात्रेण भावेनास्तु परिग्रहः।
विषयान् दुर्लभाँल्लब्ध्वा न ह्यवज्ञातुमर्हसि ॥ ७१ ॥
कामं परमिति ज्ञात्वा देवोऽपि हि पुरन्दरः।
गौतमस्य मुनेः पत्नीमहल्यां चकमे पुरा ॥ ७२ ॥
अगस्त्यः प्रार्थयामास सोमभार्यां च रोहिणीम्।
तस्मात्सदृशं लेभे लोपामुद्रामिति श्रुतिः ॥ ७३ ॥
उतथ्यस्य च भार्यायां ममतायां महातपाः।
मारुत्यां जनयामास भरद्वाजं बृहस्पतिः ॥ ७४ ॥
बृहस्पतेर्महिष्यां जुह्वत्यां जुह्वतां वरः।
बुधं विबुधधर्माणं जनयामास चन्द्रमाः ॥ ७५ ॥

---

68. Bt. notices रागस्य for स्नेहस्य, and मानकामाश्च for मानिन्यः खलु in a different hand-writing.

72. Bt. notices परमितं for परिमिति and च for हि in margin in the same hand-writing as that of the text.

73. Bt. notices in margin अगस्तिः for अगस्त्यः and चन्द्रभार्यां for सोमभार्यां with a remark: इत्यपि क्वचित्पाठः.

74. Bt. in margin notices औतथ्यस्य for उतथ्यस्य. But the reading appears faulty, since the name does not agree with the accounts given in the Bhâgavata and Mahâbhârata.

कालीं चैव पुरा कन्यां जलप्रभवसंभवां ।
जगाम यमुनातीरे जातरागः पराशरः ॥ ७६ ॥
मातङ्ग्यामक्षमालायां गर्हितायां रिरंसया ।
कपिञ्जलादं तनयं वसिष्ठोऽजनयन्मुनिः ॥ ७७ ॥
ययातिश्चैव राजर्षिर्वयस्यापि विनिर्गते ।
विश्वाच्याप्सरसा सार्धं रेमे चैत्ररथे वने ॥ ७८ ॥
स्त्रीसंसर्गं विनाशान्तं पाण्डुर्ज्ञात्वापि कौरवः ।
माद्रीरूपगुणाक्षिप्तः सिषेवे कामजं सुखम् ॥ ७९ ॥
करालजनकश्चैव हृत्वा ब्राह्मणकन्यकां ।
अवाप भ्रंशमप्येव न तु तत्याज मन्मथम् ॥ ८० ॥
एवमाद्या महात्मानो विषयान् गर्हितानपि ।
रतिहेतोर्बुभुजिरे प्रागेव गुणसंहितान् ॥ ८१ ॥
त्वं पुनर्न्यायतः प्राप्तान् बलवान्रूपवान् युवा ।
विषयानवजानासि यत्र सक्तमिदं जगत् ॥ ८२ ॥
इति श्रुत्वा वचस्तस्य श्लक्ष्णमागमसंहितं ।
मेघस्तनितनिर्घोषं कुमारः प्रत्यभाषत ॥ ८३ ॥

---

76. In margin Bt. notices °तीरं for °तीरे in the same hand-writing as that of the text.

78. Bt., in margin, notices वयस्येऽपि for वयस्यपि in the same hand-writing as that of the text.

79. Bt., in margin, notices लिप्सया and लीलया for कौरवः in a different hand-writing with a remark: इत्यपि क्वचित्पाठौ.

80. In margin of Bt. is written नत्वा for हृत्वा and एवं for एव; त्यजेच्च for तत्याज; मंमथं for मन्मथं in the same hand-writing as that of the text.

81. Bt., in margin, notices महाभागाः for महात्मानो and निन्दितान् for गर्हितान in a different hand-writing.

82. Bt. notices in margin यस्मिन् for यत्र.

83. Bt. notices in margin निशम्येदं for इति श्रुत्वा and निर्घोषः for निर्घोषं with a remark: इति भिक्षुपुस्तकधृतौ पाठौ.

उपपन्नमिदं वाक्यं सौहार्दव्यञ्जकं त्वयि।
अत्र त्वामनुनेष्यामि यत्र मां दुष्टु मन्यसे ॥ ८४ ॥
नावजानामि विषयाञ्जाने लोकं तदात्मकं।
अनित्यं तु जगन्मत्वा नात्र मे रमते मनः ॥ ८५ ॥
जरा मृत्युश्च व्याधिश्च यदि न स्यादिदं त्रयं।
ममापि हि मनोज्ञेषु विषयेषु रतिर्भवेत् ॥ ८६ ॥
नित्यं यद्यपि हि स्त्रीणामेतदेव वपुर्भवेत्।
ससंवित्कस्य कामेषु तथापि न रतिः क्षमा ॥ ८७ ॥
यदा तु जरया पीतं रूपमासां भविष्यति।
आत्मनोऽप्यनभिप्रेतं मोहात्तत्र रतिर्भवेत् ॥ ८८ ॥
मृत्युव्याधिजराधर्मा मृत्युव्याधिजरात्मभिः।
रममाणोऽप्यसंविग्नः समानो मृगपक्षिभिः ॥ ८९ ॥
यद्यप्यात्थ महात्मानस्तेऽपि कामात्मका इति।
संवेगोऽत्र न कर्तव्यो यदा तेषामपि क्षयः ॥ ९० ॥
माहात्म्यं च न तन्मध्ये यत्र सामान्यतः क्षयः।
विषयेषु प्रसक्तिर्वा युक्तिर्वा नात्मवत्तया ॥ ९१ ॥

---

84. Bt. in margin notices तव for त्वयि and अत्र च त्वा° for अत्र त्वां° and मा for मां in the same hand-writing as that of the text.

85. Bt. in margin notices सजते for रमते. But the form is incorrect; it should be सजति and not सजते. Such incorrect forms are often meet with in this Ms.

86. Bt. notices जरा व्याधिश्च मृत्युश्च for our text.

89. Bt. in margin notices समानः पशु° for समानो मृग° with a remark: इति क्वचित्पाठः. And also °धर्मो for °धर्मा.

91. Bt. in margin notices न च for च न.

यद्यप्यात्थानृतेनापि स्त्रीजने वर्त्यतामिति ।
अनृतं नावगच्छामि दाक्षिण्येनापि सन्नतम् ॥ ९२ ॥
न चानुवर्तनं तन्मे रुचितं यत्र नार्जवं ।
सर्वभावेन सम्पर्को यदि नास्ति धिगस्तु तत् ॥ ९३ ॥
अनृते श्रद्दधानस्य सक्तस्यादोषदर्शिनः ।
किं हि वञ्चयितव्यं स्याज्जातरागस्य चेतसः ॥ ९४ ॥
वञ्चयन्ति च यद्येव जातरागाः परस्परं ।
ननु नैव क्षमं द्रष्टुं नराः स्त्रीणां नृणां स्त्रियः ॥ ९५ ॥
तदेवं सति दुःखार्तं जरामरणभोगिनं ।
न मां कामेष्वनार्येषु प्रतारयितुमर्हसि ॥ ९६ ॥
अहोऽतिधीरं बलवच्च ते मन-
श्चलेषु कामेषु च सारदर्शिनः ।
भयेऽपि तीव्रे विषयेषु सज्जसे
निरीक्षमाणो मरणाध्वनि प्रजाः ॥ ९७ ॥
अहं पुनर्भीरुरतीवविक्लवो
जराविपद्व्याधिभयं विचिन्तयन् ।
लभे न शान्तिं न धृतिं कुतो रतिं
निशामयन् दीप्तमिवाग्निना जगत् ॥ ९८ ॥
असंशयं मृत्युरिति प्रजानतो
नरस्य रागो हृदि यस्य जायते ।

---

92. Bt. notices on the top of the word of the verse संगतम् and किञ्चन for सन्नतम्.

95. In margin Bt. notices वञ्चयति, यद्येवं and जातरागः for वञ्चयन्ति, यद्येव and जातरागाः respectively in the same hand-writing as that of the text.

[अयोमयीं तस्य परैमि चेतनां
महाभये रक्षति यो न रोदिति] ॥ ९९ ॥
अथो कुमारश्च विनिश्चयात्मिकां
चकार कामाश्रयघातिनीं कथाम् ।
[जनस्य चक्षुर्गमनीयमण्डलो
महीधरं चास्तमियाय भास्करः] ॥ १०० ॥
ततो वृथा धारितभूषणस्रजः
कलागुणैश्च प्रणयैश्च निष्फलैः ।
स्व एव भावे विनिगुह्य मन्मथं
पुरं ययुर्भग्नमनोरथाः स्त्रियः ॥ १०१ ॥
ततः पुरोद्यानगतां जनश्रियं
निरीक्ष्य सायं प्रतिसंहृतां पुनः ।
अनित्यतां सर्वगतां विचिन्तयन्
विवेश धिष्ण्यं क्षितिपालकात्मजः ॥ १०२ ॥
ततः श्रुत्वा राजा विषयविमुखं तस्य तु मनो
न शिश्ये तां रात्रिं हृदयगतशल्यो गज इव ।
अथ श्रान्तो मन्त्रे बहुविविधमार्गे ससचिवो
न सोऽन्यत्कामेभ्यो नियमनमपश्यत्सुतमतेः ॥१०३॥

॥ इति श्रीमहामण्डलेश्वरमन्द्यश्वघोषकृतौ श्रीबुद्ध-
चरिते महाकाव्ये युवतिविलासविघातनो नाम
चतुर्थः सर्गः ॥

---

99. The last two Pâdas of this verse are omitted in the text of the Ms. ; but they are found written in margin in a different hand-writing.

100. The last two Pâdas of this verse are omitted in the Ms. ; but they are found written in margin in a different hand-writing.

101. Bt. in margin notices निविगर्ह्य for विनिगुह्य.

103. Bt. in margin notices सुतं for मनः in the same hand-writing as that of the text with a remark: इत्यपि दाक्षिणात्यपुस्तके पाठः.

पञ्चमः सर्गः ।

स तथा विषयैर्विलोभ्यमानः
परमैहैरपि शाक्यराजसूनुः ।
न जगाम रतिं न शर्म लेभे
हृदये सिंह इवातिदिग्धविद्धः ॥ १ ॥

अथ मन्त्रिसुतैः क्षमैः कदाचि-
त्सखिभिश्चित्रकथैः कृतानुयात्रः ।
वनभूमिदिदृक्षया शमेप्सु-
र्नरदेवानुमतो बहिः प्रतस्थे ॥ २ ॥

नवरुक्मखलीनकिङ्किणीकं
प्रचलच्चामरचारुहेमभाण्डम् ।
अधिरुह्य स कन्थकं सदश्वं
प्रययौ केतुमिव द्रुमाब्जकेतुः ॥ ३ ॥

स विकृष्टतरां वनान्तभूमिं
वनलोभाच्च ययौ महीगुणेप्सुः ।
सलिलोर्मिविकारसीरमार्गां
वसुधां चैव ददर्श कृष्यमाणाम् ॥ ४ ॥

---

3. Corrected into अभिरुह्य for अधिरुह्य and कण्ठकं for कन्थकं in the margin of Bt. in the same hand-writing as that of the text; but the original readings are left without being blotted by any coloured fluids.

4. Bt. in margin notices °गुणेच्छुः for °गुणेप्सुः in a different hand-writing and also निकृष्टतरां for विकृष्टतरां.

हलभिन्नविकीर्णशष्पदर्भां
हतसूक्ष्मक्रिमिकीटाण्डजन्तुकीर्णाम् ।
समवेक्ष्य रसां तथाविधां तां
स्वजनस्येव वधे भृशं शुशोच ॥ ५ ॥

कृषतः पुरुषांश्च वीक्षमाणः
पवनार्कांशुरजोविभिन्नवर्णान् ।
वहनक्लमविक्लवांश्च धुर्यान्
परमार्यः परमां कृपां चकार ॥ ६ ॥

अवतार्य ततस्तुरङ्गपृष्ठा-
च्छनकैर्गां व्यचरच्छुचा परीतः ।
जगतो जननव्ययं विचिन्वन्
कृपणं खल्विदमित्युवाच चार्तः ॥ ७ ॥

मनसा च विविक्ततामभीप्सुः
सुहृदस्ताननुयायिनो निवार्य ।
अभितारलचारुपर्णवत्या-
विजने मूलमुपेयिवान् स जम्ब्वाः ॥ ८ ॥

निषसाद च सोऽत्र शौचवत्यां
भुवि वैदूर्यनिकाशशाद्वलायाम् ।
जगतः प्रभवव्ययौ विचिन्त्य
मनसश्च स्थितिमार्गमाललम्बे ॥ ९ ॥

---

7. Bt. in margin notices अवतीर्य for अवतार्य and क्षुधा for शुचा in a different hand-writing.

8. Bt. notices °तां समीप्सुः for °तामभीप्सुः in margin.

9. In margin Bt. notices पत्रखोरवत्यां and पत्रकोरवत्यां for सोऽत्र शौचवत्यां in a different hand-writing with a remark: भिक्षुण्याः पुस्तके एते उपलभ्यंते पाठाः•

समवाप्तमनःस्थितिश्च सद्यो-
   विषयेच्छादिभिराधिभिश्च मुक्तः ।
सवितर्कविचारमाप शान्तं
   प्रथमं ध्यानमनाश्रवप्रकारम् ॥ १० ॥

अधिगम्य ततो विवेकजं तु
   परमप्रीतिसुखं समाधिजन्यम् ।
इदमेव ततः परं प्रदध्यौ
   मनसा लोकगतिं निशम्य सम्यक् ॥ ११ ॥

कृपणं बत यज्जनः स्वयं सन्-
   अरसो व्याधिजराविनाशधर्मा ।
जरयार्दितमातुरं मृतं वा
   परमज्ञोऽपि जुगुप्सते मदान्धः ॥ १२ ॥

इह चेदहमीदृशः स्वयं सन्
   विजुगुप्सेय परं तथास्वभावम् ।
न भवेत्सदृशं हि तत्क्षमं वा
   परमं धर्ममिमं विजानतो मे ॥ १३ ॥

इति तस्य विपश्यतो यथाव-
   ज्जगतो व्याधिजराविपत्तिदोषान् ।
बलयौवनजीवितप्रवृत्तौ
   विजगामात्मगतो मदः क्षणेन ॥ १४ ॥

---

10. Bt. in margin notices समवाप्तमनाः स्थितेश्च for समवाप्तमनःस्थितिश्च with a remark: इत्यपि क्वचित्पाठः.

12. In margin Bt. notices परमज्ञो निजुगुप्सते for परमज्ञोऽपि जुगुप्सते with a remark: इति संघारामग्रन्थालयपुस्तकवर्ती पाठः.

14. In margin Bt. notices in the same hand-writing as that of the text °विनाश° for °विपत्ति°.

न जहर्ष न चापि चानुतेपे
विचिकित्सां न ययौ न तन्द्रिनिद्रे।
न च कामगुणेषु संररञ्जे
न च दिद्वेष परं न चावमेने॥ १५॥
इति बुद्धिरियं च नीरजस्का
ववृधे तस्य महात्मनो विशुद्धा।
पुरुषैरपरैरदृश्यमानः
पुरुषश्चोपससर्प भिक्षुवेशः॥ १६॥
नरदेवसुतस्तमभ्यपृच्छ-
द्वद कोऽसीति शशंस सोऽथ तस्मै।
नरपुंगव जन्ममृत्युभीतः
श्रमणः प्रव्रजितोऽस्मि मोक्षहेतोः॥ १७॥
जगति क्षयधर्मके मुमुक्षु-
र्मृगयेऽहं शिवमक्षयं पदं तत्।
अजनोऽन्यजनैरतुल्यबुद्धि-
र्विषयेभ्यो विनिवृत्तरागदोषः॥ १८॥
निवसन् क्वचिदेव वृक्षमूले
विजने वायतने गिरौ वने वा।
विचराम्यपरिग्रहो निराशः
परमार्थाय यथोपपन्नभिक्षुः॥ १९॥
इति पश्यत एव राजसूनो-
रिदमुक्त्वा स नभः समुत्पपात।
स हि तद्वपुरन्यबुद्धिदर्शी
स्मृतये तस्य समेयिवान् दिवौकाः॥ २०॥

---

17. In a different hand-writing Et. in margin notices स च पुंगव for नरपुंगवं.

गगनं खगवद्गते च तस्मिन्
नृवरः सम्मुमुदे विसिष्मिये च ।
[उपलभ्य ततश्च धर्मसंज्ञा-
मभिनिर्याणविधौ मतिं चकार] ॥ २१ ॥

तत इन्द्रसमो जितेन्द्रियश्च
प्रविविक्षुः परमाश्वमारुरोह ।
परिवर्त्य जनं त्ववेक्षमाण-
स्तत एवाभिमतं वनं न भेजे ॥ २२ ॥

स जरामरणक्षयं चिकीर्षु-
र्वनवासाय मतिं स्मृतौ निधाय ।
प्रविवेश पुनः पुरं न कामा-
द्वनभूमेरिव मण्डलं द्विपेन्द्रः ॥ २३ ॥

सुखिता बत निर्वृता च साध्वी
पतिरीदृक्त्वमिहायताक्ष यस्याः ।
इति तं समुदीक्ष्य राजकन्या
प्रविशन्तं पथि साञ्जलिर्जगाद ॥ २४ ॥

---

21. Bt. omits the last two Pâdas; but they are found written in margin in a different hand-writing. In margin of Bt. is written संजहृषे for संमुमुदे in the same hand-writing as that of the text. संहृष् in Atmanepada is incorrect.

22. Bt. in margin notices वज्रिसमो for इन्द्रसमो in the same hand-writing as that of its text with a remark: इति भिक्षु-पुस्तकधृतं पाठान्तरं.

23. On the top of the word of the verse of Bt. is written गजेन्द्रः for द्विपेन्द्रः in the same hand-writing as that of its text.

24. In margin Bt. notices सा स्त्री for साध्वी, इव for इह and चाञ्जलिर्बभाषे for साञ्जलिर्जगाद in the same hand-writing as that of the text.

अथ घोषमिमं महाभ्रघोषः
पथि शुश्राव शमं परं च लेभे ।
श्रुतवांश्च हि निर्वृतेति शब्दं
परिनिर्वाणविधौ मतिं चकार ॥ २५ ॥

अथ काञ्चनशैलशृङ्गवर्ष्मा
गजमेघर्षभबाहुनिस्वनाक्षः ।
क्षयमक्षयधर्मजातरागः
शशिसिंहाननविक्रमः प्रपेदे ॥ २६ ॥

मृगराजगतिस्ततोऽभ्यगच्छन्-
नृपतिं मन्त्रिगणैरुपास्यमानम् ।
समितौ मरुतामिवज्वलन्तं
मघवन्तं त्रिदिवे सनत्कुमारः ॥ २७ ॥

प्रणिपत्य च साञ्जलिर्बभाषे
दिश मह्यं नरदेव साध्वनुज्ञाम् ।
परिविव्रजिषामि मोक्षहेतो-
र्नियतो ह्यस्य जनस्य विप्रयोगः ॥ २८ ॥

इति तस्य वचो निशम्य राजा
करिणेवाभिहतो द्रुमश्चचाल ।
कमलप्रतिमाञ्जलिं च धृत्वा
वचनञ्चेदमुवाच बाष्पकण्ठः ॥ २९ ॥

---

25. In margin Bt. notices परिशुश्राव for पथि शुश्राव with a remark: इत्यपि क्वचित्पाठः; also धृतिं बबन्ध for मतिं चकार with a remark: इति उदीचां पाठः.

27. Bt. in margin notices शमितौ for समितौ.

29. Bt. in margin notices कमलप्रतिमेऽञ्जलौ गृहीत्वा for कमलप्रतिमाञ्जलिं च धृत्वा.

प्रतिसंहर तात बुद्धिमेतां
न हि कालस्तव धर्मसंश्रयस्य ।
वयसि प्रथमे मतौ चलायां
बहुदोषां हि वदन्ति धर्मचर्याम् ॥ ३० ॥
विषयेषु कुतूहलेन्द्रियस्य
व्रतखेदेष्वसमर्थनिश्चयस्य ।
तरुणस्य मनश्चलत्यरण्या-
दनभिज्ञस्य विशेषतोऽविवेकं ॥ ३१ ॥
मम तु प्रियधर्म धर्मकाल-
स्त्वयि लक्ष्मीमवसृज्य लक्ष्यभूते ।
स्थिरविक्रम विक्रमेण धर्म-
स्तव हित्वा तु गुरुं भवेदधर्मः ॥ ३२ ॥
तदिमं व्यवसायमुत्सृज त्वं
भव तावन्निरतो गृहस्थधर्मे ।
पुरुषस्य वयःसुखानि भुक्त्वा
रमणीयो हि तपोवनप्रवेशः ॥ ३३ ॥
इति वाक्यमिदं निशम्य राज्ञः
कलविङ्कस्वर उत्तरं बभाषे ।
यदि मे प्रतिभूश्चतुर्षु राजन्
भवसि त्वं न तपोवनं श्रयिष्ये ॥ ३४ ॥
न भवेन्मरणाय जीवितं मे
विहरेत्स्वास्थ्यमिदं च मे न रोगः ।

---

33. Bt. in its margin notices तपोवनं प्रवेशः for तपोवनप्रवेशः.

न च यौवनमाक्षिपेज्जरा मे
न च सम्पत्तिमपाहरेद्विपत्तिः ॥ ३५ ॥
इति दुर्लभमर्थमूचिवांसं
तनयं वाक्यमुवाच शाक्यराजः ।
त्यज बुद्धिमिमां गतिप्रवृत्ता-
मवहास्योऽतिमनोरथक्रमश्च ॥ ३६ ॥
अथ मेरुगुरुर्गुरुं बभाषे
यदि नास्ति क्रम एष नास्ति वार्यः ।
शरणाज्ज्वलनेन दह्यमानान्
न हि निश्चक्रमिषुं क्षमं गृहीतुम् ॥ ३७ ॥
जगतश्च यथा ध्रुवो वियोगो-
न तु धर्माय वरं त्वयं वियोगः ।
अवशं ननु विप्रयोजयेन्माम्
अकृतस्वार्थमतृप्तमेव मृत्युः ॥ ३८ ॥
इति भूमिपतिर्निशम्य तस्य
व्यवसायं तनयस्य निर्मुमुक्षोः ।
[अभिधाय न यास्यतीति भूयो
विदधे रक्षणमुत्तमांश्च कामान्] ॥ ३९ ॥
सचिवैस्तु निदर्शितो यथाव-
द्बहुमानात्प्रणयाच्च शास्त्रपूर्वम् ।
गुरुणा च निवारितोऽश्रुपातैः
प्रविवेशावसथं ततः स शोचन् ॥ ४० ॥

---

35. Bt. in margin notices विचरेत for विहरेत् and रागः for रोगः and also आहरेत् for आक्षिपेत with a remark : क्वाचित्पुस्तकेषु एते पाठाः उपलब्धाः.

39. Bt. omits the last two Pâdas; but they are found written in margin in a different hand-writing.

40. Bt. in margin notices च for स.

चलकुण्डलचुम्बिताननाभि-
र्घननिश्वासविकम्पितस्तनीभिः ।
वनिताभिरधीरलोचनाभि-
र्मृगशावाभिरिवाभ्युदीक्ष्यमाणः ॥ ४१ ॥

स हि काञ्चनपर्वतावदातो
हृदयोन्मादकरो वराङ्गनानाम् ।
श्रवणाङ्गविलोचनात्मभावान्
वचनस्पर्शवपुर्गुणैर्जहार ॥ ४२ ॥

विगते दिवसे ततो विमानं
वपुषा सूर्य इव प्रदीप्यमानः ।
तिमिरं विजिघांसुरात्मभासा
रविरुद्यन्निव मेरुमारुरोह ॥ ४३ ॥

कनकोज्ज्वलदीप्तदीपवृक्षं
वरकालागुरु धूपपूर्णगर्भम् ।
अधिरुह्य स वज्रभक्तिचित्रं
प्रवरं काञ्चनमासनं सिषेवे ॥ ४४ ॥

तत उत्तममुत्तमाश्च नार्यो
निशि तूर्यैरुपतस्थुरिन्द्रकल्पम् ।
हिमवच्छिरसीव चन्द्रगौरे
द्रविणेन्द्रात्मजमप्सरो गणौघाः ॥ ४५ ॥

---

44. In margin Bt. notices °कालागरु° and °कृष्णागरु° for °कालागुरु°.

45. On the top of this line of Bt. is written हिमवाद्रिगिरिसीरि चन्द्रगौरे for हिमवच्छिरसीव चन्द्रगौरे with a remark: इति भिक्षुपुस्तकधृतः पाठः.

परमैरपि दिव्यतूर्यकल्पैः
स तु तैर्नैव रतिं ययौ न हर्षम् ।
परमार्थसुखाय तस्य साधो-
रभिनिश्चिक्रमिषा यतो न रेमे ॥ ४६ ॥
अथ तत्र सुरैस्तपोवरिष्ठै-
रकनिष्ठैर्व्यवसायमस्य बुद्ध्वा ।
युगपत्प्रमदाजनस्य निद्रा
विहितासीद्विकृताश्च गात्रचेष्टाः ॥ ४७ ॥
अभवच्छयिता हि तत्र काचि-
द्विनिवेश्य प्रचले करे कपोलम् ।
दयितामपि रुक्मपत्राचित्रां
कुपितेवाङ्कगतां विहाय वीणाम् ॥ ४८ ॥
विबभौ करलग्नवेणुरन्या
स्तनविस्रस्तसितांशुका शयाना ।
मधुषट्पदपङ्क्तिजुष्टपद्मा
जलफेनप्रहसत्तटा नदीव ॥ ४९ ॥
नवपुष्करगर्भकोमलाभ्यां
तपनीयोज्ज्वलसङ्गताङ्गदाभ्याम् ।

---

46. Bt. in margin notices ययौ रतिं for रतिं ययौ in a different hand-writing.

47. Bt. in margin notices तपोगरिष्ठैः for तपोवरिष्ठैः and मत्वा for बुद्ध्वा in the same hand as that of the text.

48. In margin Bt. notices प्रचलत् for प्रचले and पत्रलेखां for पत्रचित्रां in a different hand-writing.

49. In margin Bt. notices प्रबभौ for विबभौ and मृदुषट्पद° ऋजुषट्पद° and also कलषट्पद° for मधुषट्पद° in a different hand-writing. I cannot understand the propriety of ऋजु in the verse. I, therefore, prefer मधु° to ऋजु°.

स्वपिति स्म तथापरा भुजाभ्यां
परिरभ्य प्रियवन्मृदङ्गमेव ॥ ५० ॥
नवहाटकमण्डनास्तथान्या
वसनं पीतमनुत्तमं वसानाः ।
अवशा बत निद्रया निपेतु-
र्गजभग्ना इव कर्णिकारशाखाः ॥ ५१ ॥
अवलम्ब्य गवाक्षपार्श्वमन्या
शयिता चापविभुग्नगात्रयष्टिः ।
विरराज विलम्बिचारुहारा
रचिता तोरणमालभञ्जिकेव ॥ ५२ ॥
मणिकुण्डलदृष्टपत्रलेखं
मुखपद्मं विनतं तथापरस्याः ।
शतपत्रमिवार्धचक्रनालं
स्थितकारण्डवघट्टितं चकाशे ॥ ५३ ॥
अपराः शयिता यथोपविष्टाः
स्तनभारैरवमन्यमानगात्राः ।
उपगुह्य परस्परं विरेजु-
र्भुजपाशैस्तपनीयपारिहार्यैः ॥ ५४ ॥

---

50. Bt. in margin notices तथा पुरा for तथापरा. पुरा conveys no sense in the verse.

51. In margin Bt. notices °भूषणाः° for °मण्डनाः° in the same hand-writing as that of the text.

52. In margin Bt. notices °शालभञ्जिकेव for °मालभञ्जिकेव in the same hand-writing as that of the text.

53. In margin Bt. notices °नाडं for °नालं, in a different hand-writing.

54. In margin Bt. notices परिरभ्य for उपगुह्य in a different hand-writing.

महतीं परिवादिनीं च काचि-
द्वनितालिङ्ग्य सखीमिव प्रसुप्ता ।
विजुघूर्ण चलत्सुवर्णसूत्रां
वदनेनाकुलकर्णिकोज्ज्वलेन ॥ ५५ ॥
पणवं युवतिर्भुजांसदेशा-
दवविस्रंसितचारुपाशमन्या ।
सविलासरतान्ततान्तमूर्वो-
र्विवरे कान्तमिवाभिनीय शिश्ये ॥ ५६ ॥
अपरा न बभुर्निमीलिताक्ष्यो
विपुलाक्ष्योऽपि शुभभ्रुवोऽपि सत्यः ।
प्रतिसङ्कुचितारविन्दकोशाः
सवितर्यस्तमिते यथा नलिन्यः ॥ ५७ ॥
शिथिलाकुलमूर्धजा तथान्या
जघनस्रस्तविभूषणांशुकान्ता ।
अशयिष्ट विकीर्णकण्ठसूत्रा
गजभग्ना प्रतिपातिताङ्गनेव ॥ ५८ ॥
अपरास्त्ववशा ह्रिया वियुक्ता-
धृतिमत्योऽपि वपुर्गुणैरुपेताः ।
[विनिशश्वसुरुल्बणं शयाना
विकृताक्षिप्तभुजा जजृम्भिरे च] ॥ ५९ ॥

---

55. In margin Bt. notices कर्णयोर्ब्जकेन for कर्णिकोज्ज्वलेन with a remark: भिक्षुपुस्तकवर्ती पाठः.

56. Bt. in margin notices अभिगाय for आभिनीय in a different hand-writing.

59. Bt. omits the last two Pâdas of this verse; but they are found written in margin in a different hand-writing.

व्यपविद्धविभूषणस्रजोऽन्या-
विसृताग्रन्थनवाससो विसंज्ञाः ।
[अनिमीलितशुक्लनिश्चलाक्ष्यो-
न विरेजुः शयिता गतासुकल्पाः]॥ ६० ॥

विवृतास्यपुटा विवृद्धगात्रा
प्रपतद्वक्त्रजला प्रकाशगुह्या ।
अपरा मदघूर्णितेव शिश्ये
न बभाषे विकृतं वपुः पुपोष ॥ ६१ ॥

इति सत्त्वकुलानुरूपरूपं
विविधं स प्रमदाजनः शयानः ।
सरसः सदृशं बभार रूपं
पवनावर्जितरुग्णपुष्करस्य ॥ ६२ ॥

समवेक्ष्य ततश्च ताः शयाना-
विकृतास्ता युवतीरधीरचेष्टाः ।
गुणवद्वपुषोऽपि वल्गुभासो
नृपसूनुः स विगर्हयाम्बभूव ॥ ६३ ॥

अशुचिर्विकृतश्च जीवलोके
वनितानामयमीदृशः स्वभावः ।

---

60. Bt. omits the last two Pâdas of this verse; but they are found written in margin in the same hand-writing as that of the text.

61. Bt. notices दधार for पुपोष.

62. In margin Bt. notices °शुष्क° for °रुग्ण° in the same hand-writing as that of the text and also proposes °भग्न° for °रुग्ण° with a remark : इति समीचीनः पाठः.

वसनाभरणैस्तु वञ्च्यमानः
पुरुषः स्त्रीविषयेषु रागमेति ॥ ६४ ॥
विमृशेद्यदि योषितां मनुष्यः
प्रकृतिं स्वप्नविकारमीदृशं च ।
ध्रुवमत्र न वर्धयेत्प्रमादं
गुणसङ्कल्पहतस्तु रागमेति ॥ ६५ ॥
इति तस्य तदन्तरं विदित्वा
निशि निश्चिक्रमिषा समुद्बभूव ।
अवगम्य मनस्ततोऽस्य देवै-
र्भवनद्वारमपावृतं कृतं नु ॥ ६६ ॥
अथ सोऽवततार हर्म्यपृष्ठा-
द्युवतीस्ताः शयिता विगर्हमाणः ।
अवतीर्य ततश्च निर्विशङ्को
गृहकक्ष्यां प्रथमं विनिर्जगाम ॥ ६७ ॥
तुरगावचरं स बोधयित्वा
जविनं छन्दकमित्थमित्युवाच ।
हयमानय कन्थकं त्वरावा-
नमृतं प्राप्तुमितोऽद्य मे यियासा ॥ ६८ ॥
हृदि या मम तुष्टिरद्य जाता
व्यवसायश्च यथा धृतौ निविष्टः ।

---

64. In margin Bt. notices स्वभागः for स्वभावः in the same hand-writing as that of the text.

66. In margin Bt. notices बभूव for कृतं नु in a different hand-writing with a remark: इति प्राचीनः पाठः.

68. Bt. in margin notices कण्ठकं for कन्थकं in the same hand-writing as that of the text.

विजनेऽपि च नाथवानिवास्मि
ध्रुवमर्थोऽभिमुखः स मे य इष्टः ॥ ६९ ॥

ह्रियमेव च सन्नतिं च हित्वा
शयिता मत्प्रमुखं यथा युवत्यः ।
विवृते च यथा स्वयं कपाटे
नियतं यातुमनामयाय कालः ॥ ७० ॥

प्रतिगृह्य ततः स भर्तुराज्ञां
विदितार्थोऽपि नरेन्द्रशासनस्य ।
मनसीव परेण चोद्यमान-
स्तुरगस्यानयने मतिं चकार ॥ ७१ ॥

अथ हेमखलीनपूर्णवक्त्रं
लघुशय्यास्तरणोपगूढपृष्ठम् ।
बलसत्त्वजवत्वरोपपन्नं
स वराश्वं तमुपानिनाय भर्त्रे ॥ ७२ ॥

प्रततत्रिकपुच्छमूलपार्ष्णिं
निभृतं ह्रस्वतनूजपृष्ठकर्णम् ।
विनतोन्नतपृष्ठकुक्षिपार्श्वं
विपुलप्रोथललाटकट्युरस्कम् ॥ ७३ ॥

परिरभ्य स तं विशालवक्षाः
कमलाभेन च सान्त्वयन्करेण ।

---

70. In margin Bt. notices यातुमनामयस्य for यातुमनामयाय in a different hand.

72. Bt. in margin notices °चारु° for °पूर्ण°; also त्वलोपपन्नं for त्वरोपपन्नं in a different hand.

मधुराक्षरया गिरा शशास
ध्वजिनीमध्यमिव प्रवेष्टुकामः ॥ ७४ ॥
बहुशः कलिशत्रवो निरस्ताः
समरे त्वामधिरुह्य पार्थिवेन ।
अहमप्यमृतं परं यथाव-
त्तुरगश्रेष्ठ लभेय तत्कुरुष्व ॥ ७५ ॥
सुलभाः खलु संयुगे सहाया-
विषयावाप्तिसुखे धनार्जने वा ।
पुरुषस्य तु दुर्लभाः सहायाः
पतितस्यापदि धर्मसंश्रये वा ॥ ७६ ॥
इह चैव भवन्ति ये सहायाः
कलुषद्धर्मणि धर्मसंश्रये वा ।
अवगच्छाति मे यथान्तरात्मा
नियतं तेऽपि जनास्तदंशभाजः ॥ ७७ ॥
तदिदं परिगम्य धर्मयुक्तं
मम निर्याणमतो जगद्धिताय ।
तुरगोत्तम वेगविक्रमाभ्यां
प्रयतस्वात्महिते जगद्धिते च ॥ ७८ ॥
इति सुहृदमिवानुशिष्य कृत्ये
तुरगवरं नृवरो वनं यियासुः ।

74. In margin Bt. notices उपगुह्य for परिरभ्य and शान्त्वयन् for सान्त्वयन् in the same hand as that of the text.

75. Bt. in margin notices अभिरुह्य for अधिरुह्य in the same hand-writing as of the text.

76. Bt. in margin notices विभवावाप्तिसुखे for विषयावाप्तिसुखे and °सश्रये for °संश्रये in a different hand-writing.

77. In margin Bt. notices कलुषे धर्मणि for कलुषद्धर्मणि in the same hand-writing as that of the text.

सितमसितगतिद्युतिर्वपुष्मान्
रविरिव शारदमभ्रमारुरोह ॥ ७९ ॥

अथ स परिहरन्निशीथचण्डं
परिजनबोधकरं ध्वनिं सदश्वः ।
विगतहनुरवः प्रशान्तहेष-
श्चकितविमुक्तपदक्रमो जगाम ॥ ८० ॥

कनकवलयमण्डितप्रकोष्ठैः
कमलनिभैः कमलानि च प्रविध्य ।
अवनततनवस्ततोऽस्य यक्षा-
श्चकितगतेर्दधिरे खुरान् कराग्रैः ॥ ८१ ॥

गुरुपरिघकपाटसंवृता या
न सुखमपि द्विरदैरपाव्रियन्ते ।
व्रजति नृपसुते गतस्वनास्ताः
स्वयमभवन् विवृताः पुरः प्रतोल्यः ॥ ८२ ॥

पितरमभिमुखं सुतं च बालं
जनमनुरक्तमनुत्तमां च लक्ष्मीम् ।
कृतमतिरपहाय निर्व्यपेक्षः
पितृनगरात्स ततो विनिर्जगाम ॥ ८३ ॥

अथ स विकचपङ्कजायताक्षः
पुरमवलोक्य ननाद सिंहनादम् ।

---

81. In the margin Bt. notices °भूषित° for °मण्डित° and करान् खुराग्रैः for खुरान् कराग्रैः in a different hand-writing.

82. In margin Bt. notices अपाध्रियन्ते for अपाव्रियन्ते in the same hand-writing as that of the text.

जननमरणयोरदृष्टपारो-
न पुनरहं कपिलाह्वयं प्रवेष्टा ॥ ८४ ॥
इति वचनमिदं निशम्य तस्य
द्रविणपतेः परिषद्गणा ननन्दुः ।
प्रमुदितमनसश्च देवसङ्घा-
व्यवसितपारणमाशशंसिरेऽस्मै ॥ ८५ ॥
हुतवहवपुषो दिवौकसोऽन्ये-
व्यवसितमस्य च दुष्करं विदित्वा ।
अकुरुत तुहिने पथि प्रकाशं
घनविवरप्रसृता इवेन्दुपादाः ॥ ८६ ॥
हरितुरगतुरङ्गवत्तुरङ्गः
स तु विचरन् मनसीव चोद्यमानः ।
अरुणपरुषभारमन्तरिक्षं
सरसबहूनि जगाम योजनानि ॥ ८७ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्ध-
चरिते महाकाव्ये अभिनिष्क्रमणो नाम
पञ्चमः सर्गः ॥

---

84. Bt. in margin notices प्राविष्टा for प्रवेष्टा in a different hand.

85. In margin Bt. notices अस्य for अस्मै in the same hand-writing as that of the text.

86. Bt. in margin notices दुर्घटं for दुष्करं in a different hand-writing.

NOTES.

Canto I.

बुद्धचरितम्, Explain, बुद्धस्य राजर्षेः शौद्धोदनेः चरितं वर्ण्यते यस्मिंस्तत् काव्यं *i. e.* बुद्धस्य चरितं अधिकृत्य कृतं काव्यं बुद्धचरितम्, 'Making the sequel of Buddha's life the subject of his poem.' *Cf.* Páṇi. IV. 3. 87. "अधिकृत्य कृते ग्रन्थे" An affix comes after a word in the second case in construction in the sense of 'made in relation to any subject' when the thing made is a book. And the Vártika thereon "लुबाख्यायिकाभ्यो बहुलम्" for the elimination of the Taddhita affix अण्. A classical poem in seventeen cantos (unfortunately the last 27 verses of the fourteenth canto and the subsequent three cantos are lost for ever) by A*s*vaghosha a convert to Buddhist religion and a great religious authority among the *S*ákyas. The present poem is one of the Mahâkâvyas which is thus defined :—सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः। सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः। एकवंशभवा भूपा कुलजा बहवोऽपि वा। शृंगारवीरशान्तानामेकोऽङ्गी रस इष्यते। * * * इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम्॥ See also Kâvyâdar*s*a, Bibli. Indi. Series p. 16. Verses 14—19.

St. 1. Arhat is the name of the first Bodhisattva of the Buddhas as well as that of the Jainas. This celebrated *S*ákya Muni, being born of Mâyâdevî by *S*uddhodana a solar king ruling at Kapilavástu and over its neighbouring territories was in fact the founder of Buddhism in India. According to the southern Buddhists the great Indian teacher Gautama Buddha was born on the full moon day of the month of May in the year 623 B. C. On the other hand the usual chronology of the northern school fixes the date as 8th April 1027 before the Christian Era. But European scholars hold that the Buddhist documents and inscriptions clearly point to the year 557 B. C. as being the most likely time of the Buddha's first appearance in Kapilavástu. इह, should, with propriety, be construed with उपमा न and not with वन्द्यन्ते as some scholars seem to have taken. श्रियं &c., Salutation to that Arhat who has no counterpart (or ectype) in this world,—who as bestowing the

supreme bliss surpasses the creator,—who as dispelling the darkness vanquishes the sun and as driving away heat, surpasses the lovely moon.

St. 2. धिष्ण्य *n.* A seat, an abode, a palace, a house. उदग्रधिष्ण्यं *adj.* Having its high soaring palaces. आसित् &c., There was a city, a residence of the great sage Kapila, girt round on (all) sides by beauty of broad high hills as if by a line of clouds, and itself with lofty palaces, immersed in the sky.

St. 3. सितोन्नत° *adj.* Pure and lofty. नय *m.* A system of government. सितोन्नत° &c., Stealing as it were the splendour of clouds of the summit of mount Kailâsa by its unblemished and lofty political wisdom the city fulfilled (the desired object) of the mighty clouds rolled thither through mistake by its homage. The poet means to say that the clouds which were drifting towards the mount Kailâsa accidentally came up to the city of Kapilavástu and it accorded the clouds a most distinguished and honourable reception by its sky-licking white palaces and mansions and thus they seem to have got a most cordial reception to which they were accustomed in every rainy season at the mount of Kailâsa *i. e.* so high and lofty palaces the city had.

St. 4. रत्नप्रभोद्भासिनि &c., Where in that city illuminated by the splendour of gems, darkness, like poverty, could find no room ; the goddess of Fortune shone exceedingly, as if she smiled from the satisfaction of associating with very prosperous citizens.

St. 5. सिंहकर्ण *m.* Pinacles, towers, rafter-ends. सिंहकर्ण means the front end of a house-beam with its end having the face and ears of a lion carved on one end only. The Budhavâra and the Visrâma palaces had on the front sides the beams such figures carved. यद्वेदिका° &c., Beautifying every house with its jewels, in arbours, arches and rafter-ends that city, seeing nothing like itself in the world, set up a rivalry between its own buildings.

St. 6. रामामुख° &c., Where the sun, treating contemptuously the face-moons of its women who had surpassed (in beauty) the lotus-flowers, though he had withdrawn, set out

towards the western sea, in consequence of his excessive wrath, as if to plunge into the water.

St. 7. शाक्यार्जितानां &c., Yonder the moon was brought by the people to the state of comparison with the glory won by the *S*ákya kings ; therefore the city strove as if to wipe off his stain by means of banners having the beautiful pieces of cloth (fluttering) in the wind.

St. 8. कृत्वापि &c., Having derided the flowers of कुमुद lotuses at night even by the moon-beams settled on its silver palaces,—by day it assumed the sple: dour of the प flowers by reason of the sun-beams fallen on its golden palaces.

St. 9. अध्याशयः, Prof. Cowell interprets by 'a bee.' But it is purely conjectural. I do not know what अध्याशयः can mean. May it mean the god Brahmâ who lies on the full blown lotus sprung from Vish*n*u's navel ? शुद्धोदन, Name of a king of Kapilavâstu said to have belonged to the race of Ikshvâku. He was father of the great Buddha *S*âkya Muni or Sarvârtha-Siddha. महीभृतां &c., Having his head anointed as crowned king of kings, a sovereign named शुद्धोदन a kinsman of the sun, adorned that royal city, as the god ब्रह्मा adorns the full blown lotus (sprung from Vish*n*u's navel).

St. 10. भूभृत्° &c., Though pre-eminent among kings (mountains), he was accompanied with his friends (wings); though his bounty (ichor flowing from an elephant's temples) flowed freely, he was without pride (the condition of an intoxicated elephant) ; though a king (*S*iva, the three-eyed god) he looked with equal eyes on all ; though of a kindly (kin to the moon) nature, he was of great glory (the sun's heat) too.

St. 11. भक्ति *f*. Homage. भक्त्या, In homage. भुजेन &c., Falling down being struck by his arms in the battle-fields, the lordly elephants of his foes bowed prostrate with their (cloven) heads pouring forth quantities of pearls, as if in homage they were offering handfuls of flowers.

St. 12. अतिप्रतापात् &c., Having dispersed his foes by his excessive valour, as the hot-rayed sun dispels the darkness of the

full eclipses, he shed light on his people on all sides showing them the ways worthy to be followed.

St. 13. धर्मार्थ° &c., Duty, wealth and pleasure, under his guidance, did not invade each the other's sphere, but the outward disguise; but displaying their natural rivalry within the visible range of their triumphant success, they shone more brilliantly.

St. 14. आकृतान्यथाभः, Shining with its light undimmed by the stars (आभैः). आभाः *m.* Stars. उद्दारसंख्यैः &c., Placed at their head (कृताग्रभावः) by his numberless ministers of exhaulted intelligence (उदारसंख्यैः), that king of the *S*âkyas of noble nature (उदग्रभावः) shone exceedingly bright, like the moon shining with its light undimmed by the stars.

St. 15. माया or मायादेवी, Is the name of the mother of Sarvârthasiddha or Buddha. That virgin mother representative of Sovereign-Creative-Power and at the same time the half obscure god less of the vapours of the morning, dies away from the first hour in the dazzling radiance of her son. This account agrees with the Lalitavistara. But A*s*vaghosha differs from the author of the Lalitavistara. तस्यातिशोभा &c , To him there was a queen by name माया, as if free from guile (माया), possessing great lustre streaming out from his effulgence, like the splendour of the sun which cast away the influence of darkness,—a chief queen of all the troops of his queens.

St. 16. प्रजासु &c., Like a mother she was engaged in the welfare of her subjects; like devotion itself she attended on her elderly persons; like the goddess of Fortune she shed light through the palace (कुलं) of her lord; and she was (in fact) the most excellent of goddesses to the world.

St. 17. कामम् &c. Granted (कामं) that nature of women is always dark, yet when it met her it shone excessively ; for the night does not at all retain its darkness (संतमसत्वं) when it meets with the radiant crescent of the moon.

St. 18. दुष्कुह *adj*. Hard to be roused to wonder. Hard to excite wonder. Erring. अनिन्द्रियेण &c., It is impossible for me to unite this erring man to myself who has no organs of

sense; so saying the righteousness (धर्म) quitted its subtle nature and made for itself a visible form.

St. 19. तुषित *n*. Literally the abode of joy, the highest mansion in the world of desires, and the heaven where *S*âkya resided as Bodhisattva previous to his advent in this world to become a Buddha : it is one of the minor heavens (Bhuvanas) of the Hindus. For an excellent account of Buddha-heavens see Hodgson's sketch of Buddhism in the Trans. of the Roy. As. Soc. Vol II. p. 233. स्मृत एव, Some scholars interpret this expression by " At a thought," but it does not mean so. But *Cf.* स्मृतः संप्रजानन् Lalitavistara p. 63, which does not mean " calling to mind the tradition" as the translation has it. *Cf.* also below verse 31. " यः संप्रजानन्सुषुपे न मूढः " where A*s*vaghosha uses the second word of his text. The same collocation occurs again, Lalitavistara p. 95, where it is correctly translated. "With full memory," " knowing everything. " Nandâ appears to be the name of a cave which belonged to नागराज. च्युतोऽथ &c., then falling from the place (कायात्) called तुषित heaven, lighting up the three worlds (while descending), the most excellent of the Bodhisattvas, entered her womb, preserving full consciousness (स्मृत एव) like the king of serpents entered the cave of नन्दा.

St. 20. षड्विषाण *adj*. Furnished or armed with six tusks. धृत्वा &c., Assuming the majestic (गुरु) form of an elephant, white like the Himâlaya mountain, with six tusks, with his face perfumed with the flow of ichor, he entered the womb of the crowned queen of शुद्धोदन the lord of the earth, to destroy the evils of the world.

St. 21. रक्षाविधानम्, The rite of preserving against evil spirits &c. रक्षाविधानम् &c., The guardians of the world came from the heaven to perform the rite of रक्षा of him, who was the sole lord of the world, thus the rays of the moon though shining everywhere especially take effect on mount कैलास.

St. 22. मायापि &c., Máyá also holding him in her womb, like a row of clouds which holds the flashing of a lightning, allayed the sufferings of poverty of the people around her by raining the showers of gifts.

St. 23. लुम्बिनी *f*. Name of a garden after लुम्बिनी a princess. मायादेवी is said to have given birth to सर्वार्थसिद्ध in this very garden. This garden is situated outside the skirts of कपिलवास्तु. सान्तःपुरजना &c., Then once upon a time the queen, upon whom the best longing of pregnancy had come, went by the king's permission into the लुम्बिनी garden in company with her female attendants of the inner-apartment of the palace.

St. 24. शाखां &c., As she leaned on a branch that was bent down by the weight of its flowers, बोधिसत्त्व, in a moment cleft the womb of the queen and came forth.

St. 25. वृतसंस्कृतायाः *Cf.* 'पोषदपरिगृहीतायाः' Lalitavistara p. 63. निर्वेदनं *adv.* Without any pain. निरामयं *adv.* Without illness. ततः &c., At that time, the star cluster पुष्य was shining bright when that son was born, for the welfare of the world, from the side of the queen, who was purified by her vow, without pain and without illness.

St. 26. कनकावदातं *adj.*—Analyse कनकवद्‌वदातं, Bright or yellow like gold. प्रातः &c., Like the hot-rayed sun emerging from the clouds, so came he forth from his mother's womb, with flashing rays that drove darkness before them, he made the world bright like gold.

St. 27. सहस्रनयनः This is, in accordance, not with the Lalitavistara, in which Indra and Brahmá receive the child, but with the account in the अभिनिष्क्रमणसूत्र. "The lord of the gods knowing that the queen about to be delivered, resolved to be the first to receive the बोधिसत्त्व. Then thinking that queen माया would be ashamed to be delivered before him, he said to himself, I must devise something. And he took the form of an old woman. But when the बोधिसत्त्व was born, Indra could not hold him, and all his limbs shook. 'कौशक, leave me, leave me,' cried out the बोधिसत्त्व, and the king of the gods let the child go. ख *n.* The sky, heaven. तम् &c., As soon as he was born the thousand-eyed Indra, pleased at heart, took him gently (शनकैः) who was bright like a golden sacrificial post : and two clear streams of water fell down from the sky upon his head with clusters of मन्दार flowers.

St. 28. नवोडुराजं *m.* The new moon. सुरप्रधानैः &c., Borne aloft by the chief gods and giving delight to them, with clusters of rays that streamed from his body, he surpassed, in beauty, the new moon, resting on the mass of twilight clouds.

St. 29. अाव is the name of the son of उर्व and the grandson of Bh*ri*gu. He is said to have been born from the thigh and at the persuasion of Pit*ri*s to have cast the fire of his anger, against the Kshatriyas who persecuted his race into the ocean, where it became a being with the face of a horse. He was the preceptor of Sagara. पृथु was the most distinguished son of king Ve*n*a, produced by friction from the right arm of his dead father. He reigned well, removing all grievances of his subjects. Once his subjects complained of the want of edible fruits and plants and said that they were suffering from famine. On hearing this P*ri*thu took up his divine bow and extorted a promise from the earth to supply mankind with all that was necessary for their subsistance. He is thus represented as having milked the earth, which fled before him in the form of a cow by making Sváyambhuva Manu as her calf. P*ri*thu's example is said to have been subsequently followed by gods, men, *Ri*shis, mountains, (Kumára 1–2) each of whom milked the earth of what they wanted by finding the proper milkman and calf out of their own class. मान्धातृ name of a king, son of युवनाश्व of the race of इक्ष्वाकु and author of a hymn in the *Rig* Veda. Yuvaná*s*va had no son, which grieved him much. Some holy sages near whom he lived instituted a religious rite to procure progeny for him. One night they placed a consecrated vessel of water upon an altar as part of their ceremony and the water became endowed with prolific energy. Yuvaná*s*va woke up in the night thirsty, and finding the water he drank it. So he conceived and in due time a child came forth from his forehead. The sages then asked who would suckle this child. Whereupon Indra appeared, gave his finger for the child to suck and said, "He shall suck me" मामयं धास्यति. These words were contracted and the boy was named मान्धाता. कक्षिवत् name of a Vedic sage, particularly connected with the worship of A*s*vins. He was the son of D*i*rghatamas and Usij and is the author of several hymns in the

Rig Veda. He is said to have been sprung from the arm. उरोः &c., As और्व was born from the thigh, पृथु from the hand, मान्धाता who was like Indra himself, from the head, and also कक्षीवत् from the portion of the shoulder above the arm, of such kind was the birth of this one.

St. 30. योन्यजातः *adj.* योनेरजातः योन्यजातः Not born or sprung from योनिः (*i. e.* womb). भावितात्मा *adj.* One who has fixed his thought on the supreme spirit. संप्रजानन *pp.* With full consciousness. क्रमेण &c., Having thus in due time (क्रमेण) issued from the womb, he shone as if coming from (आ + गतः) heaven, not being born from Yoni ; It seemed as if he had fixed his thoughts on Supreme Spirit through many Kalpas (*i. e.* æons) he was (now) born with full consciousness and not a fool.

St. 31. दीप्त्या &c., With brilliancy of beauty, valour, and glory, he shone like the young sun descended upon the earth ; when he was gazed at though of such excessive brightness he attracted the eyes like the moon.

St. 32. स &c., With the radiant splendour of his limbs, he, like the sun, surely (हि) robbed the lamps of their lights ; he, with his beautiful complexion, like precious gold, illuminated all quarters.

✓ St. 33. अज्ञसमुद्धृतानि *adj.* Lifted up with no conscious efforts. Goes with पदानि. निष्पेषवन्ति *adj.* Set down with a stamp. आयतविक्रमाणि *adj.* Far striding. अनाकुलानि *adj.* Free from confusion. Unflurried. अनाकुलानि &c., Thereupon he took seven such firm foot-steps, free from confusion, lifted up with no conscious efforts, set down with stamps crushing, and far striding, like the stars of seven sages (*i. e.* the Great Bear).

St. 34. दिव्यार्थकरीं *adj.* Producing or yielding divine object or purpose. जातोऽस्मि &c., I am born to (preach) knowledge for the welfare of the world, thus this is my last birth ; so he of lion-gait, looking at the four quarters, uttered a voice producing divine object.

St. 35. सौम्य, Benign, gentle, placid. अनुत्तमः *adj.* Peerless one. खात् &c., Two streams of water, bursting forth from

heaven, bright like the rays of the moon, having the power of cold and heat, fell down upon that pearless one's benign head for the good of his body.

St. 36. वितान *n.* A canopy, awning. अङ्ग *n.* A frame. श्रीमद्विताने &c., In his honour, the lords of the demigods, with golden lotuses in their hands, stood surrounding him, who was lying on a couch, with a beauteous awning the frame of which was shining like gold and having its feet made of lapis lazuli.

St. 37. मायातनूजस्य &c., And through the power of him who was the son of माया, the dwellers in the heaven, with their heads bent down and holding a white umbrella in the sky, muttered the highest blessings for his knowledge.

St. 38. धर्मविशेषतर्षात्, In their great thirst for the law of Buddha. बुद्धेष्वतीतेषु कृताधिकाराः, Who had had the previlege of waiting on the past Buddhas. विनीत *adj.* Modest, trained, well-disciplined. महोरगाः &c., The great serpents, through their great thirst for धर्म (*e. g.* righteousness), who had the previlege of waiting on the previous Buddhas, with their eyes modest through devotion, fanned him and showered down Mandára flowers on him.

St. 39. तथागतोत्पातगुणेन, Pleased at the abundance of portentous events at the coming of तथागत (*i. e.* Buddha). शुद्धाधिवासाः, These were the particular gods amcng the Buddhas. तथागत° &c., Pleased at the abundance of portentous events at the coming of तथागत (*i. e.* Buddha), the शुद्धाधिवास gods and pure natured ones (विशुद्धसत्वाः), rejoiced, though passion was extinct (in them), at the welfare of the world sunk in sorrow.

St. 40. गिरिराजकीला *adj.* Though fastened down by the monarch of mountains. उत्पल *n.* A lotus flower which opens in the moon light, while the पद्म flower opens in the sun shine. यस्मिन् &c., When he was born, the earth, fastened down by the monarch of mountains, rocked like a boat struck by the wind, from a cloudless sky there fell a shower perfumed with sandle wood and full of उत्पल and पद्म lotus flowers.

St. 41. सौम्यार्चिः *adj.* With gentle lustre. अनीरित *adj.* Unstirred. वाताः &c., The cheering winds blew soft to the touch,

dropping down heavenly raiment; that very sun shone brighter; and the fire unstirred gleamed with a gentle flame.

St. 42. प्रागुत्तरे चावसथप्रदेशे, In the north-eastern part of the dwelling. सिताम्बुः कूपः स्वयं प्रादुरभूत्, There sprung out (or appeared) a fountain (or well) of translucent (or pure) water of its own accord. अन्तःपुराण्यागतविस्मयानि, Wherein women of the inner apartment of the palace, filled with wonder. यस्मिन्क्रियास्तीर्थ इव प्रचक्रुः, Performed their rites as in a sacred bathing place.

St. 43. धर्मार्थिभिर्भूतगणैश्च दिव्यैस्तद्दर्शनार्थं वनमापुपूरे, By the troops of heavenly visitants who came seeking religious merits the forest was filled in order to behold him (Buddha). कौतूहलेनैव च पादपैस्तत् प्रपूजयामास सगन्धपुष्पैः, With eagerness the forest by means of its trees laden with scented flowers worshipped him.

St. 44. भुजङ्गवृन्द may also mean 'troops of lechers, paramours or dissolute friends of a king.' पुष्पद्रुमाः &c., The flowering trees put out their own flowers, their fragrance was wafted abroad by the winds, female bees hovered humming over them and the troops of the serpents filled up the basins of the trees.

St. 45. मुकुन्द *m.* A tamborine, a tabour. क्वचित् &c., In some places the forest appeared splendid with the resounding, on both sides, of the songs of women adorned with moving earrings,—the songs mingled with melodious notes of musical instruments, tabours, lutes, tamborines, drums and the rest.

St. 46. यत् &c., The royal science which those two sages the founders of their races, भृगु and आङ्गिरस्, could not compose, was composed, in due time, by their sons शुक्र and बृहस्पति. कालेन, In due time. भृगु name of a Vedic sage. He is one of the Prajápatis and great sages, and is regarded as the founder of the race of the Bh*ri*gus or Bhárgavas, in which was born जमदग्निः and परशुरामः. Manu calls him son, and says that he confides to him his Institutes. According to the Mahábhárata he officiated at Daksha's celebrated sacrifice, and had his beard pulled out by *S*iva. In the पद्मपुराण it is related that the *Ri*shis, assembled at a sacrifice, disputed as to which deity was best entitled to the homage of a Bráhma*n*a. Being unable

to agree, they resolved to send Bh*ri*gu to test the characters of the various gods, and he accordingly went. He could not obtain access to *S*iva because that deity was engaged with his wife; "Finding him, therefore, to consist of the property of darkness, Bh*ri*gu sentenced him to take the form of the Linga, and pronounced that he should have no offerings presented to him, nor receive the worship of the pious and respectable. His next visit was to Brahmá, whom he beheld surrounded by sages, and so much inflated with his own importance as to treat Bh*ri*gu with great inattention, betraying his being made up of foulness. The Muni, therefore, excluded him from the worship of Bráhma*n*as. Repairing next to Vish*n*u, he found the deity asleep, and, indignant at his seeming sloth, Bh*ri*gu stamped upon his breast with his left foot and awoke him; instead of being offended, Vish*n*u gently pressed the Bráhma*n*a's foot and expressed himself honoured and made happy by its contact; and Bh*ri*gu, highly pleased by his humility, and satisfied of his being impersonated goodness, proclaimed Vish*n*u as the only being to be worshipped by men or gods, in which decision the Munis, upon Bh*ri*gu's report, concurred." आङ्गिराः, A *Ri*shi to whom many hymns of the *Ri*g-Veda are attributed. He was one of the seven महर्षि s or great sages, and also one of the ten Prajápatis or progenitors of mankind. In later times आङ्गिराः was one of the inspired law-giver, and also a writer on astronomy. As an astronomical personification he is बृहस्पति, the regent of the planet Jupiter or the planet itself. He was also called "the priest of the gods," and "the lord of sacrifice." There is much ambiguity about the name. It comes from the same root as अग्निः, 'fire,' and resembles the word in sound. This may be the reason why the name आङ्गिराः is used as an epithet synonym of अग्निः. The name is also employed as an epithet for the father of अग्नि, and it is found more especially connected with the hymns addressed to अग्नि, Indra, and the lumiuous deities. According to one statement, आङ्गिराः was the son of उरु by आग्नायी, the daughter of अग्नि, although, as above stated, the name is sometimes given to the father of अग्नि. Another account represents that he was born from the mouth of Brahmá. His wives were स्मृति, daughter of दक्ष;

श्रद्धा, daughter of कर्दम; and स्वधा and सती, two other daughters of दक्ष. His daughters were the ऋच: or Vedic hymns and his sons were the Manes or हविष्मन्त:. But he had other sons and daughters, and among the former were उतथ्य, बृहस्पति and मार्कण्डेय. According to the Bhágavata Purána "He begot sons possessing Brahmanical glory on the wife of रथीतर, a Kshatriya who was childless, and these persons were afterwards called descendants of अङ्गिरा:". शुक्र was the son of Bhrigu and the priest of बलि: and the दैत्यs. He is also called the son of कवि:, his wife's name was शुशुभा. His daughter देवयानी married ययाति of the lunar race and her husband's infidelity induced शुक्र to curse him. He is also called कवि: or काव्य the poet, बृहस्पति:, the preceptor of gods. His wife तारा was carried off by सोम who refused to give her up.

St. 47. सारस्वत: &c., And सरस्वती's son uttered the lost Veda which none had seen before; व्यास divided it into many forms, which neither वसिष्ठ nor शक्ति could compile. सारस्वत:, In the Mahábhárata the sage सारस्वत is represented as being the son of the personified river सरस्वती. In a time of great drought he was fed with fish by his mother, and so was enabled to keep up his knowledge of the Vedas, while other Bráhmanas were reduced to such straits for the means of subsistence that study was neglected and the Vedas were lost. When the drought was over, the Brâhmanas flocked to him for instruction and 60,000 acquired the knowledge of the Vedas from him. व्यास: 'An arranger' this title is common to many old authors and compilers, but it is especially applied to वेदव्यास: the arranger of the Vedas, who, from the imperishable nature of his work is called शाश्वत: 'the immortal.' The name is given also to the compiler of महाभारत, the founder of the वेदान्त philosophy, and arranger of the Purânas. Vedavyása was the illegitimate son of the sage पराशर and सत्यवती, and the child, who was of a dark colour, was brought forth on an island (द्वीप) in the यमुना. Being illegitimate he was called कानीन, the 'bastard;' from his complexion he received the name कृष्ण, and from his birthplace he was called द्वैपायन. His mother afterwards married king शंतनु, by whom she had two sons. The elder named भीष्म was killed in battle, and the younger, named विचित्रवीर्य died child-

less. कृष्णद्वैपायन preferred a life of religious retirement, but in accordance with law and at his mother's request he took the childless widows of her son विचित्रवीर्य. By them he had two sons, धृतराष्ट्र and पाण्डु, between whose descendants the great war of the महाभारत was fought. वसिष्ठः, A celebrated sage, the family-priest of the solar dynasty of kings. When the two आदित्यs मित्र and वरुण beheld the अप्सरस् ऊर्वशी at a sacrifice their seed fell from them. It fell on many places, into a jar, into waters, and on the ground. The Muni वसिष्ठ was produced, on the ground, while अगस्त्य was born in the jar. According to the विष्णुपुराण, वसिष्ठ had for his wife ऊर्जा, one of the daughters of दक्ष, and by her he had seven sons. The भागवतपुराण gives him अरुन्धती for wife. The विष्णुपुराण also makes him the family priest of the house of इक्ष्वाकु ; and he was not only contemporary with इक्ष्वाकु himself but, with his descendants down to the 61st generation. शक्तिः *m.* According to विष्णुपुराण he was father of पराशर and was devoured by king कल्माषपाद्, when changed to a man-eating Râkshasa, in consequence of a curse pronounced upon him by the sage शक्तिः; he is represented as having overcome the power and speech of विश्वामित्र at the sacrifice of king सौदास, and is regarded as the ऋषि of ऋग्वेद्. Once upon a time शक्ति, meeting the king कल्माषपाद in the road, was ordered to get out of the way ; but शक्ति civilly replied that the path was his, for by the law a king must cede the way to a Bráhma*n*a. The king struck him with a whip, and he retorted by cursing the king to become a man-eater. विश्वामित्र was present there at the time, but invisible, and he maliciously commanded a man-devouring राक्षस to enter the king. So the king became a man-eater, and his first victim was शक्ति.

St. 48. वाल्मीकिनादः &c., The cry of वाल्मीकि created verse, (or the voice of Vâlmîki uttered its poetry,) which the great sage च्यवन could not compose. The science of medicine, which अत्रि did not invent, was uttered afterwards by the sage his son (*i. e.* आत्रेय). वाल्मीकिः was the first poet and the famous author of the Rámáya*n*a. Though a Bráhma*n*a by birth, he led a depraved life and was a notorious cut-throat, but was reclaimed by the sage नारद. One day while he was engaged in his

devotions he saw a fowler in the act of shooting at a pair of curlews and a curse fell from his mouth in the shape of a regular stanza. " मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ " The sage discovered that it was a new mode of composition and by the advice of Brahmá composed the Rámáya*n*a. च्यवनः, The Mahâbhârata, interpreting his name as signifying " the fallen," accounts for it by a legend which represents his mother पुलोमा, wife of भृगु, as having been carried off by पुलोमन्. She was pregnant, and in her fright the child fell from her womb. The demon was softened, and let the mother depart with her infant. च्यवन was husband of अरुषी or सुकन्या, a daughter of the king शर्याति, a descendant of Manu. He was father of और्व. He is also considered to be the father of हारित्. The sage च्यवन assumed a shrivelled form and lay as if abandoned. The अश्विनs divested him of his decrepit body, prolonged his life, restored him to youth and made him acceptable to his wife सुकन्या. अत्रिः, A Prajápati or progenitor. He was married to अनसूया and was the father of दत्तात्रेय. The moon is said to have been produced from his eye. He is one of the great seven sages ; they are :— अग्नीध्रः, काश्यपः, पौलस्त्यः, भार्गवः, आङ्गिरस्, पौलहः, and आत्रेयः.

St. 49. यच्च &c., That Bráhma*n*ahood which कुशिक never obtained,—his son, O king, found out the means to attain it ; Sagara set a limit to the sea, which the sons of इक्ष्वाकु failed to fix before him. कुशिकः, was a king of कान्यकुब्ज. He was son of कुश and father of विश्वामित्र who, afterwards, by his severe asceticism, attained Bráhma*n*ahood. सगर, A king of solar race, an ancestor of Ráma. When commenced to perform a horse-sacrifice for the 100th time, Indra, stole away his sacrificial steed and carried it off to Pâtâla. Sagara's sixty thousand sons who were appointed to guard the animal, indiscreetly accused कपिल of having stolen it and were instantly reduced to ashes by that sage. In their attempt to find out the horse the sons of सगर had to dig their way to Pátála and the boundaries of the ocean were thus increased ; hence called सागर. इक्ष्वाकु was the son of Manu वैवस्वत्, who was son of विवस्वत्, the sun. He was born from nostril of मनु as he happened to sneeze. इक्ष्वाकु was the founder of the solar race of kings,

and reigned in अयोध्या at the beginning of the second युग or age. He had a hundred sons, of whom the eldest was विकुक्षिः. Another son named निमि, founded the मिथिल dynasty. The sons and the descendants of इक्ष्वाकु are called ऐक्ष्वाकाः. But the poet seems to have taken इक्ष्वाकवः to be the descendants of इक्ष्वाकुः.

St. 50. शूर was a famous यादव king of the lunar race 47th from यदु and ruled over the शूरसेनाs at मथुरा. He was the son of देवमीढुष and was father of वसुदेव and Kuntî and grandfather of कृष्ण. आचार्यकं &c., Janaka got what others failed to get, a proficiency of a holy teacher in the rules of योग among the twice-born (*i. e.* Brâhma*n*as) ; and the famous deeds which शौरि (*i. e.* K*ri*sh*n*a, grandson of शूर) did, शूर and his peers were powerless to achieve.

St. 51. प्रमाण *n.* A criterion, a standard of judging. तस्मात् &c., Therefore, neither age nor time is a criterion ; some one sometime comes to distinction in the world ; the sons of kings and sages have done those beneficient deeds which their ancestors could not do.

St. 52. प्रत्ययित *adj.* Trusted, confidential. एवं &c., The king, being thus consoled and congratulated by those confidential Brâhma*n*as, dismissed from his mind the unwelcome suspicion and rose to a higher degree of joy.

St. 53. यायाज्जरामेत्य वनं पवित्रं, May he retire to the holy wood when he attains old age. प्रीतश्च &c., And well pleased he gave to those most excellent of the Bráhma*n*as gifts of riches with great honour ; 'may he become the lord of the earth according as you have said and may he retire to holy wood when he attains oldage.'

St. 54. निमित्तैश्च तपोबलाच्च, By ominous signs and through the power of asceticism. अथो &c., Then having learnt by ominous signs and through the power of his asceticism the birth of him who was to destroy birth, the great sage असित, in his thirst for true righteousness, went to the palace of the lord of the *S*ákyas.

St. 55. तम् &c., The religious preceptor of the king, himself knowing ब्रह्म, took him to the palace of the lord of the people with honour and due reverence,—him who was

shining with the glory of the knowledge of ब्रह्म and of asceticism among those sages only who had the knowledge of ब्रह्म.

St. 56. स &c., That sage entered into the precincts (सन्निकर्ष) of the inner apartment of the palace of the king, which were full of tumultuous joy caused by the birth of the prince,—grave from his consciousness of power, his pre-eminence in asceticism, and the weight of his old age.

St. 57. अर्घ्य *n.* A respectful oblation to gods or venerable men, of rice, दूर्वा grass, flowers, sandle paste &c., with water. रन्तिदेव was a pious and benevolent king of the lunar race, sixth in descent from भरत. He is mentioned in the महाभारत and पुराणs as being enormously rich, very religious, and charitable and profuse in his sacrifices. The former authority says that he had 200,000 cooks, that he had two thousand head of cattle and as many other animals slaughtered daily for use in his kitchen, and that he fed innumerable beggars daily with beef. He offered so many sacrifices that a river of blood is said to have sprung from the hides (hence called चर्मण्वती) of the beasts slaughtered in his sacrifices. पुरा वसिष्ठं इ रन्तिदेवः as for euphony *Cf.* धिक् तां च तं च मदनं च इमां च मां च. ततः &c., Then the king, having duly honoured that sage who had taken his seat with the water for his feet and with अर्घ्य, and spoke courteous words of welcome to him, as of old time रन्तिदेव greeted वसिष्ठ.

St. 58. धन्योऽस्मि &c., Happy am I and worthy of being favoured is my family that the venerable sire has come with a desire to see me ; be pleased to command what I should do, O good sir, I am your disciple, be pleased to show your confidence in me.

St. 59. एवम् &c., Thus being invited by the king with all the feeling of his heart as was due, that sage uttered the grave and solemn words, having his large eyes opened wide with wonder.

St. 60. महात्मनि &c., This is quite worthy of you who have a noble heart, who are fond of guests, liberal and loving his duty ; it is in accordance with your nature, race, knowledge and age that your mind should be thus kind towards me.

St. 61. भूक्ष्माणि धनान्यपास्य, Forsaking houses and goods. Leaving palaces and wealth. एतच्च &c., This is that by reason of which those royal sages (of old time) forsaking, for duty's sake, palaces and wealth and always giving alms according to the rule, became rich in asceticism and poor in riches.

St. 62. प्रयोजनं &c., But hear the motive of my coming to you and rejoice at it; while I was journeying through the heavenly path I heard a celestial voice that a son has been born to you for the sake of supreme knowledge.

St. 63. मनश्च युक्त्वा, Applying (my) mind thereto *i. e.* marvelling what it should mean. ज्ञात्वा निमित्तैश्च, Having known its truth by ominous signs. श्रुत्वा &c., And having heard that voice and having applied my mind to it and having learnt (its truth) by means of ominous signs I am (now) come here with a desire to see the banner of the शाक्य race that has been lifted up as the banner of Indra.

St. 64. प्रहर्षसंभ्रान्तमतिर्नरेन्द्रः, With his mind bewildered with joy. इत्येतत् &c., Thus hearing those words, the king, with his mind bewildered with joy, took the prince who was lying on the lap of his nurse and showed him to the sage rich in asceticism.

St. 65. चक्राङ्कपाणिं, In the Lalitavistara it is the soles of the two feet that are thus marked. For सोर्णभ्रुवं *Cf.* Lalitavistara p. 120. " उर्णा महाराज सर्वार्थसिद्धस्य भ्रुवोर्मध्ये जाता हिमरजतप्रकाशा," *Cf.* also page 375. The next epithet means that in the case of Buddha the testicles were withdrawn from sight, as with the elephant. This is still a sign of great strength in India. The detail is in the Lalitavistara also. *Cf.* " कोशोपगतबस्तिगुह्यः " p. 121. चक्राङ्क° &c., The great sage looked at the king's son and saw with wonder that his hands had the mark of a wheel, that his fingers and toes were webbed, that between his brows there was a tuft of hair and that his testicles were (drawn in) like those of an elephant.

St. 66. पक्ष्मान्तरिवाचिताश्रुः, He does not let the tears fall, for that would be a bad omen. *Cf.* " निपतत्पीतबाष्प° " Kàvyaprakása. This is the poet's touch. In the Lalitavistara the sage Asita weeps freely. धात्र्यङ्क° &c. As he gazed on the child lying

in its nurse's lap like Agni's son in the lap of Devî, tears, as it were, gathered on his eye-lashes, he sighed and lifted up his face to heaven.

St. 67. सगद्गदं बाष्पकषायकण्ठः, He asked in a broken voice choked with weeping. दृष्ट्वा &c., But having seen असित, with his eyes swimming in tears, the king, for the love of his son, trembled; and implored in a broken voice choked with weeping, with his hands folded and his body bent down.

St. 68. स्वल्पान्तरं &c., One whose age is so small, O sage, and whose brilliant birth is so wonderful, and for whom thou hast prophesied a transcendent future,–wherefore on seeing him, do tears come to thee, O reverend one?

St. 69. न खल्विमं पातुमुपैति कालः [=मृत्युः], Surely it is not death which comes to drink it. अपि &c., Is the prince, O revered one, firm of breath? Can it not be that he has been born to my sorrow? I have with difficulty obtained a watery libation (to be presented to me after my death); surely it is not death which comes to drink him.

St. 70. °हस्तसारः, The word हस्त at the end of a compound implies 'excellence.' °हस्तसारः means, 'excellence of living wealth or treasure.' अप्यक्षयं &c., Is the star of my glory imperishable? Is this excellent treasure (or wealth) of my family secure? Shall I go happy to the other world?—I who keep one eye ever open when my boy is asleep.

St. 71. स्नेहं, *S*uddhodana is thinking of the distress that will fall upon all to whom the boy is dear if any calamity overtakes him. कच्चिन्न मे &c., Can it be that my family has put forth a branch that will never flower,—destined only to wither! Speak quickly, my lord, I feel no peace at heart; for I know how dear this my son is to all his kin.

St. 72. अनिष्टबुद्ध्या, At the thought of evil *i. e.* through the fear of some impending evil. इति &c., Knowing the king to be thus agitated through his fear of some impending evil, the sage thus addressed him; let not your mind, O king, be otherwise; what I said is certainly true.

St. 73. नास्त्यन्यथात्वं प्रति विक्रिया मे स्वां वञ्चनां तु प्रति विक्लवोऽस्मि, My altered mood does not mean that I was mistaken about him; it is my own loss or disappointment at which I am grieving, for it is my time to depart. अयं च जातः जातिक्षयस्यासुलभस्य बोद्धा, Lo ! he is born that shall learn the hard secret of how birth is to be destroyed *i. e.* he who knows that mystery hard to attain the means of destroying birth. प्रति should be construed with स्वां वञ्चनां.

St. 74. विहाय &c., Having forsaken his kingdom, being indifferent to the objects of sense and having attained the truth by fierce endeavours, then he will shine forth as a sun of knowledge to destroy the darkness of illusion in the world.

St. 75. दुःखार्णव° &c., He will rescue the weary world from the sea of sorrow, which throws up disease as its foam, whose wave is old age, whose strong current is death : placing it upon his great raft of knowledge, he will bear it (to the further shore).

St. 76. प्रज्ञाम्बुवेगां &c., A fair river of righteousness shall issue from this child, bursting forth with the water of knowledge, right conduct for its banks, meditation for coolness and shall be filled with religious vows as with Chakravâka birds: the thirsty world of living beings will drink thereof.

St. 77. दुःखार्दितेभ्यः &c., He will sing unto those who are afflicted with sorrow, girt round by the objects of sense, and wandering in the paths of the forest of worldly existence, the way of deliverance, as to travellers who have lost their way.

St. 78. विदह्यमानाय &c., By the shower of righteousness he will give gladness to the people who are consumed, in this world, with the fire of love whose fuel is the objects of sense, as a great cloud does with its showers at the close of hot season.

St. 79. उत्तमेन दुरासदेन सद्धर्मताडेन, With that excellent blow of true righteousness which is so hard to find. तृष्णार्गलं &c., He will burst open for the purpose of escape of people, that door whose bolt is desire and whose two panels are illusion and ignorance,—with that excellent blow of true righteousness which is so hard to find.

St. 80. संबुद्धय *ger*. Waking up. धर्मराजः *m*. The king of righteousness. स्वैः &c., And waking up the world, which is enveloped in its own snares of delusion, overcome by misery, destitute of refuge, this king of righteousness will effect the breaking of its bonds.

St. 81. तन्मा कृथाः &c., Therefore sorrow not thou for him: Sorrow for him who, in the world of human beings, from illusion, or lust of pleasure, or pride, shall refuse to hear, O gentle sire, his perfect religion.

St. 82. ध्यानानि लब्ध्वाप्यकृतार्थतैव, Though I have attained all the stages of deep meditation, I look upon myself as totally failed. भ्रष्टस्य &c., And for me, I have fallen away from that grace, and though I have attained all the stages of deep meditation, I look upon myself as totally failed; since I have not heard his धर्म (*i. e.* religious duty) I count even a dwelling in the heaven a misfortune.

St. 83. मेने स हि स्वामपि सारमत्ताम्, He reckoned it for an increase of his own substance *i. e.* he considered his (son's) excellence to be his own. इति &c., When he heard the substance (of what असित had said) that king of kings with his friends and wives abandoned sadness and rejoiced; thinking such is this son of mine he reckoned it for an increase of his own substance.

St. 84. न खल्वसौ न प्रियधर्मपक्षः । सन्तानननाशात्तु भयं ददर्श, Not that he was not on the side of righteousness, but he saw alarm at the loss of his son. आर्येण मार्गेण तु यास्यतीति चिन्ताविधेयं हृदयं चकार, But thinking that (इति) he will go by the noble path his heart was subjected to anxiety.

St. 85. सुतनियतं *adj*. Regarding or about his son. सबहुमतमुदीक्ष्यमाणरूपः, His form gazed on reverently by all अथ &c., Afterwards the sage Asita having thus revealed the real state regarding his son to the king who was alarmed by his son's fate, departed by the way of the wind, as he had come, his form gazed on reverently by all.

St. 86. कृतमतिः &c., Having resolved and having seen the son of his younger sister that sage Asita compassionately en-

joined him in all kinds of ways to attach him to the hearing of the words of the sage (Buddha) and to his doctrine, as he would have done for a dear son of his own. If nothing is missing this verse is a good illustration of what I-tsing meant when he described A*s*vaghosha as packing a great deal of sense into a few words. From the other records I learn that the sage Asita had a nephew, Naradatta. In some of the accounts Naradatta accompanies Asita to the city of Kapilavástu, in others he remains behind. In all Asita makes it his first business on his return to adjure Naradatta to become one of Buddha's disciples. *Cf.* Lalitavistara p. 123. अथ तत्र खल्वसितो महर्षिर्नरदत्तं माणवकमेतदवोचत् । यदा त्वं नरदत्त शृणुया बुद्धो लोक उत्पन्न इति तदा त्वं गत्वा तस्य शासने प्रव्रजेः । मुनिवचनश्रवणे &c. is therefore to be constrned with विनियोजयाश्चकार, not as some scholars do कृतमतिः. Some scholars interpret कृतमतिः by 'attentive,' others by ' satisfied ' (that this child was he of whom the heavenly voice spoke).

St. 87. विषयमतानि बन्धनानि विमुच्य, Having thrown off the bonds known as the worldly objects (of sense). नरपतिः &c., The king also pleased at the birth of a son, having thrown off bonds known as the objects of sense, caused his beloved son duly to go through the usual birth-ceremony in a manner worthy of his family.

St. 88. दशसु परिणतेष्वहःसु, When ten days passed. प्रयतमनाः *adj.* With his mind kept under restraint. परया मुदा परीतः, Filled with excessive joy. अकुरुत जपहोममङ्गलाद्याः परमतमाः स सुतस्य देवतेज्याः &c., He performed for his son most elaborate sacrifices to the gods, with muttered prayers, offerings of oblations and auspicious ceremonies.

St. 89. अपि च &c., Moreover, he himself gave to the Brahma*n*as for his son's welfare, cows in milk to the full number of one hundred thousand, their horns tipped with gold, with stout and lusty calves as yet untouched by age.

St. 90. यतात्मा, With a mind under full control. बहुविध° &c., Then he, with his soul under full control, having performed rites concerning various kinds of religious obser-

vances, which rejoiced his heart, on a propitious day, in an auspicious moment, gladly determined to enter his city.

St. 91. द्विरदरदमयीं—Analyse द्विरदानां हस्तिनां ये रदाः दन्ताः तन्मयी तां तादृशीं, Made of elephants' tusks, ivory. सितसितपुष्पभृतां मणिप्रदीपां, Filled with all sorts of white flowers and blazing with gems. द्विरद° &c., Then the queen, with her infant son, having saluted, for her welfare the deities, sat in a costly palanquin made of elephants' tusks, filled with all sorts of white flowers, and blazing with gems.

St. 92. पुरमथ पुरतः प्रवेश्य पत्नीं, Then having made his queen enter first into the city. स्थविरजनानुगतां, Followed by the aged attendants. अपत्यनाथां, Blessed with a child. नृपतिरपि जगाम पौरसङ्घैर्दिवममरैर्मघवानिवार्च्यमानः, The king also went worshipped by the troops of citizens, as Indra entering heaven is worshipped by the immortals.

St. 93. प्रतीतः *adj*. Well pleased, joyous बहुविधपुष्टियशस्करं, He gave orders for many kinds of expenditure of wealth sharing glory (to everyone). भवनम् &c., Then entering his palace the pre-eminent king of the *S*ákyas, well pleased like *S*iva at the birth of six-faced god (कार्त्तिकेय), with his face beaming over with joy, gave order on order in quick succession for many kinds of expenditures of wealth showing glory (to everyone).

St. 94. नलकूबर—Was a son of Kubera, the god of wealth. इति &c., Thus that city named कपिल, with all its inhabitants, was glad by reason of the good fortune of the birth of the king's son, like the city of the lord of wealth (धनद) crowded with heavenly nymphs, at the birth of नलकूबर.

Canto II.

St. 1. आत्मजितः, Of him who has a control over himself. जन्मजरान्तकस्य, Of him who was to end the birth and old age. अम्बुवेगैः सिन्धुरिव, As a river with the influx of waters.

St. 2. कृताकृत *adj*. Manufactured or not manufactured. Wrought or unwrought. नैकात्मन्, Of manifold nature or

variety. मनोरथस्याप्यतिभारभूताः *adj.* Excelling or surpassing even the capacity of his desires.

St. 3. पद्म or महापद्म *m.* The name of the southernmost of the elephants that support the world. The variant पद्मगन्धैः means 'the mighty elephants whose ichor sends forth fragrant smell.' *Cf.* "यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः। तं गन्धहस्तिनं (*vl.* पद्मगन्धिनं) प्राहुर्नृपतेर्विजयावहं" ॥ मण्डलमभिनेतुं न शक्यं, Could not make them go round the circle. इह, In this world.

St. 4. नानाङ्कचिह्नैः, Adorned with various spots and marks on their bodies. नवहेमभाण्डैः, Decorated with new golden trappings. बलेन मैत्र्या च धनेन चाप्तैस्तुरङ्गैः अस्य पुरं संचुक्षुभे, His city was all astir with horses some of which were procured (आप्तैः) by force, friendship and actual cost (धनेन).

St. 5. साध्व्यः *adj.* Gentle. अरजस्काः, Free from fierceness. गुणवत्पयस्काः, Giving excellent milk. बहुक्षीरदुघाः *adj.* Yielding plenty of milk.

St. 6. मध्यस्थताम् &c., His enemies became indifferent; indifference grew into friendship; his friends specially became closely united; were there two sides one entirely disappeared.

St. 7. देवः प्रववर्ष काले, The god Indra rained in due time. विनाश्मवर्षाशनिपातदोषैः, Free from any danger of showers of hail stones and the fall of lightning.

St. 8. फल *n.* Crop, produce. फलवत्, Here is used as a noun meaning 'a fruitful crop.' ता एव चौषधयो रसेन सारेण चैवाभ्यधिका बभूवुः, Those very plants grew simply more vigourous in juice and substance alone. I can hardly understand what these three एव in the last two Pádas can mean.

St. 9. शरीरसन्देहकरेऽपि काले संग्रामसंमर्द इव प्रवृत्ते, Even at that crisis which threatens danger to the body like the collision of battle.

St. 10. यत् Construe यच्च प्रतिभ्वो विभवे शक्येऽपि नरः [उत्तमर्णाः] परेभ्यः [अधमर्णेभ्यः] तं विभवं न प्रार्थयन्ति स्म तदा चायं [कश्चिदुत्तमर्णः] सूक्ष्मधनोऽपि अभ्यर्थितः सन् विमुखो न बभूव, And whereas men (creditors) did not ask from others (debtors) a security's property even where it was available,—at that

time even one possessed of slender means did not, when solicited, turn his face away. प्रतिभ्वः *Gen. Sing.* is used here for प्रतिभुवः and means 'a security' whether a person or property.

St. 11. अव्रतः, Not observing religious rites or obligations. नाहुषस्य ययाते राज्ञः इव, As in the reign of the king Yayáti the son of Nahusha. Nahusha was the son of अयुः the eldest son of पुरूरवाः and father of Yayáti; he having attained the rank of Indra compelled the *R*ishis to bear his litter and was cursed by them to fall from his state and to re-appear on the earth as a serpent. He was restored to his former state through the instrumentality of Yudhi*shth*ira. Yayáti was married to Devayánî daughter of *S*ukra and subsequently शर्मिष्ठा the daughter of V*ri*shaparvan who was ordered by her father to attend on Devayánî as a servant for the offence she had given to the latter. Through the curse of *S*ukra, Yayáti became old and infirm before his time, but having appeased his father-in-law he obtained permission to transfer his decrepitude to any one who would consent to take it. Out of his five sons Puru respectfully complied with his father's desire. The king, now endowed with renovated youth, passed his time in the enjoyment of pleasures. A thousand years passed in this way and still he could conceive no end to his desires. The more they were gratified the more ardent they became. Seeing this the king suddenly renounced all sensual enjoyment and fixed his mind upon a spiritual truth. He restored his youth to Puru, resumed his own decrepitude and departed to the wood of penance.

St. 12. प्रपा *f.* A place where water is distributed. A cistern. पुष्करिणी *f.* A lake. वन *n.* A grove specially devoted to practise religious asceticism. प्रत्यक्षेतः स्वर्गमिवोपलभ्य, Having beheld heaven as it were visible before their eyes.

St. 13. मुक्तश्च दुर्भिक्षभयामयेभ्यो हृष्टो जनः स्वर्ग इवाभिरेमे, And the people being freed from famine, fear, and sickness, were cheered up and lived happily as in heaven. पत्नीं पतिर्वा महिषी पतिं वा परस्परं न व्यभिचेरतुश्च, In their mutual relation, husband did not act wrongly towards (his) wife nor wife (महिषी) towards her husband.

St. 14. धर्माय कश्चिन्न चकार हिंसाम्, None injured living beings for the sake of religious duty. The performance of sacrifices was totally ceased in his kingdom. Because the performance of these rites would involve Hinsâ.

St. 15. राष्ट्रमभितः स्तेयादिभिर्नष्टम्, Round his territory theft and its kindred vices disappeared. परचक्रमुक्तं [अत एव स्वचक्रं स्वस्थं बभूव, His own dominion free from foreign invasion was in peace. यथैव पुरेषु क्षेमं सुभिक्षं च बभूव तथैवारण्येषु, In his dominion there reigned prosperity and plenty in towns as well in forests.

St. 16. पाप्मन् *m*. Sin, crime, wickedness, evil. कलुषं शशाम, Sin was still.

St. 17. सर्वार्थसिद्धिश्च यतो बभूव, Since a universal accomplishment of all objects took place.

St. 18. विशालं विबुधर्षिकल्पं तनयप्रभावं दृष्ट्वा, Having seen the great glory of her son like the sage of the gods. ततो मायादेवी अविनाशाय दिवं जगाम, Then the queen Máyá went to heaven that she might not die (again). In some accounts Máyá is said to have died soon after the birth of सर्वार्थसिद्ध, in others, she is stated to have died after seven days from the birth of her child. But here the context seems to require a longer interval, as he was ten days old when taken to the city palace from the Lumbinî garden.

St. 19. मातृष्वसा, His mother's sister, (=प्रजापती गौतमी, Vide Lalitavistara p.) सुरगर्भकल्पं कुमारं, The young prince who was like the offspring of the gods. स्नेहेन भावेन च, Affectionately and tenderly. निर्विशेषं *adv*. Without any distinction.

St. 20. उदयस्थः, Standing on the eastern mountain behind which the sun is supposed to rise. अतमस्के पक्षे ताराधिपः इव, Like the lord of stars (the moon) in the fortnight of brightness.

St. 21. सगर्भाः, Mixed or filled with. Impregnated. मृगप्रयुक्तान् हैमान् रथान्, Golden (toy) cars yoked with deer.

St. 22. वसनप्रयुक्ताः, Decked with garments. गन्त्र्यः *f*. Carts drawn by bullocks. चामीकररौप्यचित्राः *adj*. Of various forms set with gold or silver.

St. 23. तैस्तैर्विषयोपचारैरुपचर्यमाणः, Being served by various articles pleasing to the sense. बालोऽप्यबालप्रतिमो बभूव धैर्येण शौचेन धिया श्रिया च, Child as he was he behaved not like a child in gravity, purity, wisdom and dignity.

St. 24. मध्यं वयः संप्राप्य, Having attained the middle age (*i. e.* youth). अल्पैरहोभिर्बहुवर्षगम्या जग्राह विद्याः स्वकुलानुरूपाः, He learned in a few days the lores befitting his race which took many years to study.

St. 25. नैःश्रेयसं &c., Having heard before from the great sage Asita the object of his future destiny (भव्यमर्थं) regarding the final beatitude, the thought of the king of the present *S*ákya race made the prince addict to the sensual pleasures.

St. 26. स्थिरशीलसंयुतात्कुलात्, From a family of steady moral excellence. साध्वी *f*. Of a virtuous conduct. वपुर्ह्रीविनयोपपन्ना *adj*. Endowed with a beautiful form, modesty and gentle bearing. तुल्याभिधाना *adj*. Having a name worthy of her.

St. 27. ततः &c., Then after that, that dear prince of the lord of the earth, who was like सनत्कुमार, dwelt happily with that daughter-in-law of the lord of the *S*ákyas as the thousand-eyed (Indra) rejoiced with *S*achî.

St. 28. मनःक्षोभकरं प्रतीपं किञ्चित्कथं च पश्येत्, He might perhaps see some disagreeable object which would disturb his mind. हर्म्योदरेषु, In the recesses of the palace. भूप्रचार *adj*. Wandering on the spot where people generally frequent.

St. 29. भूमौ विमानेष्विव रञ्जितेषु, Gaily decorated like excellent celestial cars on the earth. सर्वर्तुसुखाश्रयेषु हर्म्येषु, In palaces affording pleasures of all seasons. उदारैस्तूर्यैः, By charming musical concerts.

St. 30. कलैर्मृदङ्गैः, With sweet sounding tabours. चामीकरबद्धकक्षैः, Decorated with golden rims. Construe it with मृदङ्गैः.

St. 31. ललितैश्च हावैः, With charming gestures. हावः is thus defined: ग्रीवारेचकसंयुक्तो भ्रूनेत्रादिविकाशकृत् । भावादीषत्प्रकाशो यः स हाव इति कथ्यते ॥ भ्रूवञ्चितैरर्धनिरीक्षितैश्च, With stolen glances concealed by their brows.

St. 32. ततश्च &c., Then held by young women skilled in the ways of love and rough in the pursuit of pleasure, he fell from the sloping roof of the palace, but came not to the ground like a holy sage coming out from the surface of a heavenly car.

St. 33. तद्भाविनार्थेन च चोद्यमानः, Impelled by the destiny predicted for him. साधून् संविबभाज, And distributed alms to saints.

St. 34. न संररञ्जे विषमे जनन्यां, The king took no delight in the unevenness of any of the stages of birth. धृत्या चपलानिन्द्रियाश्वान् विजिग्ये, He subdued by firm resolution the fleet horses called the senses.

St. 35. ज्ञानं परं यच्च तदध्यगीष्ट, But he acquired that knowledge which he thought supreme. स्वाभ्यः प्रजाभ्यो हि यथा तथैव। सर्वप्रजाभ्यः शिवमाशशंसे, He wished well to all mankind as much as to his own subjects.

St. 36. तं भासुरं चाङ्गिरसाधिदेवं यथावदानर्च तदायुषे सः, And he worshipped duly the resplendent Agni whose presiding deity is Angiras for the longivity of his son's life. अकृशे कृशानौ, In large blazing fire. कृशानं *n.* Gold or pearl.

St. 37. शरीरं पवितुं तीर्थाम्बुभिः सस्नौ, He bathed to purify his body with the waters of the holy places. मनश्च पवितुं गुणाम्बुभिः सस्नौ, And to purify his mind he bathed with the waters of holy-feelings of truth. *Cf.* "अद्भिः शुध्यन्ति गात्राणि मनः सत्येन शुध्यति·" वेदोपदिष्टं &c., He drank with his son the Soma juice as sanctioned by the Vedas as well as the heart-felt happiness of mental peace.

St. 38. सान्त्वं &c., He spoke what is pleasing and spoke not what is not profitable, he discoursed about what was true and not disagreeable, he could not speak even to himself for very shame a false pleasant thing or a harsh truth.

St. 39. कार्यवत्सु *adj.* In things which required to be done. न रागदोषाश्रयतां प्रपेदे, He did not go to prefer either desire or dislike. अव्यवहारशुद्धं शिवं सिषेवे, He enjoyed the happiness pure on account of no dealings in money transaction.

St. 40. अभिगतायाऽभ्यार्थिने च देयाम्बुभिस्तर्षं सद्यः अचेच्छिदिष्ट, He at once quenched the thirst of a supplicant come to him

with the water of gift. वृत्तपरश्वधेन, By the battle-axe of his good conduct. उद्वृत्त *n*. The arrogant. द्विदर्प *adj*. Having double pride. द्वित् *f*. A collection or group of two.

St. 41. एकं &c., This stanza is simply enigmatical and has caused me no slight difficulty of interpretation. It is no small puzzle to find out what the poet meant by employing, in the verse, the numerical figures only. Neither the Chinese, nor the Tibetan nor also the English version of the work throw any light on its interpretation. I, however, with the help of Kámandakîya Nîtisára and other works, make an attempt to drop some hints calculated to enable the reader to form some idea of the verse in question. एकं विनिन्ये, 'He disciplined (first) his own mind,' (*i. e.* एकं मनो विनिन्ये *Cf.* Kámand. Nîti. I. 37. "एकस्यैव हि योऽशक्तो मनसः सन्निबर्हणे । महीं सागरपर्यन्तां स कथं ह्यवजेष्यति ॥") or 'He disciplined his primeminister (*i. e.* एकं महामात्यं) in the political affairs of his kingdom,' or एकं चक्रं 'One wheel of the world governed by a sole universal monarch'; स जुगोप सप्त, 'And preserved the seven requisites of regal administration' (which are,—"स्वाम्यमात्यश्च राष्ट्रश्च दुर्गं कोशो बलं सुहृत् । परस्परोपकारीदं सप्ताङ्गं राज्यमुच्यते" ॥ Kám. 4 1., 8. 4–5., स्वामी, Monarch, अमात्यः Prime-minister, राष्ट्रं Territory, दुर्गं strong-hold, कोशः Treasure, बलं An army, सुहृत् A friend or an ally), or 'a ministry of seven councillors' (they are:—"मौलाञ्शास्त्रविदः शूराँल्लब्धलक्षान् कुलोद्भवान् सचिवान् सप्त चाष्टौ वा कुर्वीत सुपरीक्षितान्" ॥ इति), or 'seven political expedients' *i. e.* उपायाः (which are:—"साम दामश्च दण्डश्च भेदश्चेति चतुष्टयं । मायोपेक्षेन्द्रजालश्च सप्तोपायाः प्रकीर्तिताः" इति. Kám. 8, 4–5, 17. 3.) or 'He protected the seven divisions of the terrestrial world (which are:—जम्बुः, प्लक्षः, शाल्मलिः, कुशः, क्रौञ्चः, शाकः and पुष्करः); सप्तैव तत्याज,=सप्त व्यसनान्यैव तत्याज, 'He left off the seven vices, *i. e.* वाक्पारुष्यं violence in words or abuse, दण्डपारुष्यं violence by actual assault, अर्थदूषणं unjust seizure of one's property (these three come under क्रोधजानि व्यसनानि), मृगया hunting, द्यूतं gambling, स्त्रियः addiction to women, पानं drinking spirituous liquors (these come under कामजानि व्यसनानि); Manu says,—"पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम् । एतत्कष्टतमं विद्याच्चतुष्कं कामजे गणे ॥ दण्डस्य पातनश्चैव वाक्पारुष्यार्थदूषणे । क्रोधजेऽपि गणे विद्यात्कष्टमेतत्त्रिकं सदा" ॥ See also Kámand. Ní. XIV. verses 6 to

18. pp. 89–94. ररक्ष पञ्च, 'And took care of the five,' *i. e.* (1) कर्मणारम्भोपायः, (2) पुरुषद्रव्यसम्पत्, (3) देशकालविभागः, (4) विनिपातप्रतीकारः, (5) कार्यसिद्धिः, *Cf.* Kâm. Nîti. "सहायाः साधनोपाया विभागो देशकालयोः । विनिपातप्रतीकारः ।सिद्धिः पञ्चाङ्गमिष्यते "॥ or 'five kinds of peace-making;' *Cf.* Kâmand. Nîti. XVII. 4–5. "परस्परोपकाराणां कीर्तनं गुणकर्मसु । सम्बन्धस्य समाख्यानमायत्याः सम्प्रकाशनम् " ॥ " वाचा पेशलया साधु तवाहमिति चार्पणम् । इति सामप्रयोगज्ञैः साम पञ्चविधं स्मृतम् " ॥ or "He ruled over the five castes" *i. e.* ब्राह्मणक्षत्रियविट्शूद्रनिषादाः; प्राप त्रिवर्गम्, 'He attained the three cardinal virtues', *i. e.* त्यागः, charity, सत्यम् truth, शौर्यम्, heroism or bravery, *Cf.* Kâmand. Nîti. IV. 24. "त्यागः सत्यश्च शौर्यश्च त्रय एते महागुणाः। प्राप्नोति हि गुणान्सर्वानेतैर्युक्तो नराधिपः" ॥ or 'the three regal powers,' which are :—प्रभावोत्साहमन्त्रजास्तिस्रः शक्तयः *i. e.* प्रभावः heroic power inherent in a king or monarch, उत्साहः heroic energy, and मन्त्रः counsel or policy) ; or 'He obtained the set of three conditions,' *i. e.* वृद्धिः progress, स्थानं remaining stationary, क्षयः decline, these three conditions constitute an empire. Or 'the three kinds of सिद्धयः or complete attainment of an object' (which are:—प्रभुसिद्धिर्मन्त्रसिद्धिरुत्साहसिद्धिश्चेति, प्रभुसिद्धिः the complete attainment of the object of king's policy, मन्त्रसिद्धिः, The effecting or carrying out of a deliberation or policy, and उत्साहसिद्धिः, The effecting or carrying out of king's heroic energy. Or 'the three kinds of elevations or advantages,' *i. e.* आत्मोदयमित्रोदयमित्रमित्रोदयाश्चेति, (which are:—आत्मोदयः Self-elevation or advantage, मित्रोदयः The elevation of a friend or a ally, मित्रमित्रोदयः, The elevation or advantage of a friend's friend. Or 'He attained the three objects or pursuits of life,' *i. e.* धर्मार्थकामास्त्रयः पुरुषार्थाः, धर्मः religion or virtue, अर्थः the wealth, कामः pleasures, (In Mahábhârata Bhîmasena addresses युधिष्टिर, and says:—" धर्ममर्थश्च कामश्च यथावद्वदतां वर। विभज्य काले कालज्ञः सर्वान्सेवेत पण्डितः " ॥ स्मृत्यन्तरेऽपि । " धर्ममर्थश्च कामश्च यथाशक्ति न हापयेत् ॥" In स्कन्दपुराण it is also supported:—" धर्मात्सुखश्च ज्ञानश्च यस्मादुभयमाप्नुयात् । तस्मात्सर्वं परित्यज्य विद्वान् धर्मं समाचरेत् " ॥); बुबुधे त्रिवर्गम्, 'He had a mastery over the three-fold knowledge,' *i. e.* the sacred revelation in its three-fold form of hymn, sacrificial formulâ and song, afterwards represented by ऋग्यजुःसामानि, *Cf.* Kámandaka. Nîti. II. I2. " ऋग्यजुःसाम-

नामानस्त्रयो वेदास्त्रयी मता । उभौ लोकाववाप्नोति त्रय्यां तिष्ठन्यथाविधि " ॥ or ' He knew the three commercial enterprises ' *i. e.* त्रयी वार्त्ता (which are:—पाशुपाल्यं rearing cattle, कृषिः agriculture, वाणिज्यं, trading, commerce, *Cf.* Kámandaka. Nîti. II. 14. " पाशुपाल्यं कृषिः पण्यं वार्त्ता वार्त्तानुजीविनाम् । संपन्नो वार्त्तया साधुर्न वृत्तेर्भयमृच्छति " ॥ or ' He understood the propriety of three kinds of injuries or wrongs,' *i. e.* हिंसात्रयं (which are:—कायिका personal or actual violence, मानसिका, mental or malice, and वाचिका, verbal or abuse), or ' He knew the three kinds of miseries to which human beings are subject ' (which are :— आध्यात्मिकं misery caused by the mind, आधिभौतिकं misery caused by animals, आधिदैविकं misery caused by fate) ; जज्ञे द्विवर्गम्, ' He understood the two divisions of political science or state-policy,' *i. e.* आत्मोदयः परहानिश्च, (which are :—आत्मोदयः, Self-elevation or rise or advantage and the destruction of an enemy); Or ' He understood with precision the sense of two kinds of punishment, (शारीरदण्डोऽर्थदण्डश्च, शारीरदण्डः corporal punishment, अर्थदण्डः Fine). *Cf.* Nárada:—" शारीरार्थश्च दण्डश्च दण्डो हि द्विविधः स्मृतः । शारीरस्ताडनादिस्तु मरणान्तः प्रकीर्तितः । काकिण्यादिस्त्वर्थदण्डः सर्वस्वान्तः तथैव च " ॥ or सूनृतवाक्, kind yet sincere language, and त्यागः Gifts, donations, distribution of alms : or वैराग्यं, absence of all worldly desires and appetites, and ज्ञानं, Sacred or religious knowledge, especially that which is derived from meditation on the higher truths of religion and philosophy and which teaches man his own nature and how he may be re-united to the Supreme Spirit. प्रजहौ द्विवर्गम्, ' And he abandoned the following two sets of कामक्रोधौ *i. e.* passion and anger, शोकमोहौ *i. e.* शोकः grief, मोहः darkness or delusion of mind preventing the discernment of truth, (*i. e.* leading men to believe in the reality of worldly objects and to addict themselves to mundane or sensual enjoyment), अहन्राममते, *i. e.* अहंता egotism, pride, haughtiness, self-elusion, spiritual ignorance, ममता mineness, the sense of *meum*, the considering anything as belonging to one's self, attachment to. भयाभये *i. e.* भयं terror, fear, danger, अभयं absence or removal of fear, safety. The following is a Sanskrit explanation of the verse after Vedánta doctrine kindly sent to me by Pandit Nárâya*n*a *S*ástri Belápurkar of A*l*andi,

एकं विनिन्ये, एकमज्ञानं विनिन्ये विजिगाय । स जुगोप सप्त, सप्तभूमिकाः । तथाचोक्तं वासिष्ठे ।" ज्ञानभूमिं शुभेच्छाख्या प्रथमा समुदाहृता। विचारणा द्वितीया तु तृतीया तनुमानसा। सत्त्वापत्तिश्चतुर्थी स्यात्ततोऽसंसक्तनामिका । पदार्थभाविनी षष्ठी सप्तमी तुर्यगा स्मृता " इति ॥ सप्तैव तत्याज । "तत्रारोपितमज्ञानं तस्य भूमीरिमाः शृणु । बीजजाग्रत्तथाजाग्रन्महाजाग्रत्तथैव च ॥ जाग्रत्स्वप्नस्तथास्वप्नः स्वप्नजाग्रत्सुषुप्तकं " ॥ इति सप्तविधो मोह इति वासिष्ठे । ररक्ष पञ्च। विशिच्चां (सौगतानां) पञ्च स्कन्धाः । रूपवेदनाविज्ञानसंज्ञासंस्काराः पञ्चस्कन्धाः । तत्र विषयप्रपञ्चो रूपस्कन्धः, नामप्रपञ्चः संज्ञास्कन्धः, वासनाप्रपञ्चः संस्कारस्कन्धः। एवं पञ्चविधो परिवर्तमानो विज्ञानसन्तान एवात्मेति विशिच्चां सर्वेषु शरीरेषु स्कन्धपञ्चकारिक्त आत्मानास्तीति। अथवा पञ्च यमाः। " अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहाः। अथ वा पञ्च नियमाः । शौचसंतोषतपःस्वाध्यायेश्वरप्रणिधानानीति वेदान्तसारे। प्राप त्रिवर्गम्। परमार्थेऽपि प्रभावोत्साहमन्त्रजास्तिस्र शक्तयो ज्ञेयाः । बुबुधे त्रिवर्गम्। हिंसात्रयं कायिका मानसिका वाचिका चेति। अथ वा तापत्रयाणि। आधिभूताध्यात्मिकाधिदैवतानि दुःखानि। जज्ञे द्विवर्गम्। परापरविद्ये वेदितव्ये इति श्रुतेः । परापरविद्ये स्वर्गमोक्षौ । प्रजहौ द्विवर्गम् अहंताममते धर्माधर्मौ ।

St. 42. कृतागसोपि &c , Guilty persons even though declared to be killed he did not order them to put to death, nor even looked on them with wrath; and bound them with a reform (फलेन produced in their conduct) by his conciliatory words (सान्त्वेन) and their discharge was even declared with no infliction of injury.

St. 43. आर्षाणि &c., He observed great religious vows prescribed by old sages; he threw aside hostile feelings long cherished; he acquired glory redolent with the fragrance of virtue; he relinquished the quality of passions producing defilement.

St. 44. बलि *m.* A tribute, a tax. अप्रवृत्त *adj.* Not settled, not fixed. परस्वाभिध्या *f.* A desire to covet another's property. अधर्म *m.* Behaviour contrary to religious and civil law *i. e.* wrong doings.

St. 45. तस्मिन् भूमिपतौ तथा प्रवृत्ते सति, When that lord of the earth began to behave in that manner *i. e.* in the prescribed code of condnct. शमात्मके &c., Like the senses of one deeply absorbed in Yoga comtemplation whose mind extremely pleased is abstracted in profound repose.

St. 46. सुयशोधरायां, In her who was extremely glorious. राहुसपत्नवक्त्रः, With a face like the enemy of Râhu *i.e.* the Moon.

St. 47. इष्टपुत्रः, Who longed for a son. परमप्रतीतः, Greatly delighted. वृद्धि *f*. Progress, advance, increase, continuance.

St. 48. मे पुत्रगतः स्नेहो ममैव पौत्रस्य कथं स्यात्, O how can my son feel that love for my grand-son which I feel for him? ममैव, In the same zeal as I do for my son. It should be construed with स्नेहः. These words of the king have a clear bearing to the fact that when Sarvártha-siddha (Buddha) left his home, his dear wife, his babe-child forever and went to the forest as a recluse. *Vide* II 54. पुत्रप्रियः स्वर्गमिवारुरुक्षन्, Like one who fondly loves his son and is about to rise to heaven.

St. 49. यशसान्वितानां प्राथमकल्पिकानां राजर्षभाणां, Of those excellent kings pre-eminent in glory and who flourished in the first Kalpa. कल्प *m.* a day of Brahman covering 432 million years of mortals and measuring the duration of the world. शुक्लान्यमुक्त्वापि, Even without putting aside their white garments. Here the word वस्त्राणि is suppressed by the poet.

St. 50. स पुण्यकर्मा, He of holy or pious deeds. दीप्त *adj.* conspicuous. उत्सिसृक्षुः, Desirous to diffuse.

St. 51. अर्चयित्वा (देवान्), Having worshipped the gods. स्थितश्रीः *adj.* Whose royal glory was steady. पुत्रस्तितये, For the well-being of his son. स्वायंभुवं आर्चिकं जजाप, He muttered *Ri*k hymns relating to स्वयंभू. क *m.* The god Brahmá, (प्रजापति). आदिकाल *m.* Primitive time, primeval age. First aeon.

St. 52. शास्त्रं विममर्श, Pondered over the *S*âstra. शमं सिषेवे, Practised perfect calm. नियमं विषेहे, Endured the rigour of religious observances. वशीव कंचिद्विषयं न भेजे, Did not enjoy any object of sense like a sage who has subdued his passions. विषय *m.* A territory. Kingdom.

St. 53. शब्द *m.* Glory, fame. आत्महेतोः, For the sake of his soul or self. धर्मार्थमात्मस्थितिमाचकाङ्क्ष, He desired the continuance of his soul for the sake of righteousness.

St. 54. सद्भिर्निपातं *adj.* Laid down by the wise. श्रुतितश्च सिद्धम् *adj.* Established by the Vedas. दृष्ट्वा &c. On any

account my son after having seen his son's face shall not go to a forest when he is (every way) dependent (नाथमानः) on me. The poet seems to have used कथं in the sense of कथमपि ' on any account '.

St. 55. आत्मसंस्थां श्रियं रिरक्षिषन्तो भूमिपालाः, The lords of the earth wishing to keep their prosperity their own. धर्मकामः *adj*. Loving his religion or duty. धर्माद्ररक्ष, Kept off his son from religion. विषयेष्वमुञ्चत्, Set him free to the objects of sense.

St. 56. उपचितकर्मापि, Though he had accumulated the consequence of his previous acts. हेतौ रूढमूले सति, When the motive has struck deep its roots. अनुपमसत्त्वाः *adj*. Of incomparable nature; of pre-eminent nature. विषयसुखरसज्ञाः *adj*. Knowing the flavour of the pleasure sprung from the objects of sense. यावद्बोधिं नापत्, Until he has not acquired wisdom.

Canto III.

St. 1. ततः कदाचित् &c., Then once upon a time, he heard of the forests, carpeted with tender green grass with their trees resounding with male cuckoos, adorned with lotus-lakes, and redolent with the fragrance of benzoin.

St. 2. स्त्रीजनवल्लभानां *adj*. Beloved by women. मनोज्ञभाव *m*. Beautiful appearance. अन्तर्गृह *n*. An inner apartment of the house.

St. 3. मनोरथस्य भावं निशम्य, Having heard of the character of the wish. पुत्राभिधानस्य, Going by the name of a son. लक्ष्म्याः योग्या, Worthy of his royal dignity. विहारयात्रा *f*. Pleasure party.

St. 4. आर्त्तस्य पृथग्जनस्य संपातं, An encounter of afflicted low persons. सुकुमारचित्तः कुमारः संविग्नचेता मन्यमानः इव माभूत्, That prince of tender nature should not think himself as if distressed in his heart.

St. 5. प्रत्यङ्गहीनान्, Of mutilated limbs. विकलेन्द्रियान्, Of defective senses. जीर्णातुरादीन्, Decrepit, sick and others. कृपण *adj*. Extremely dirty, filthy, squalid. परेण साम्ना, With greatest gentleness.

St. 6. विनीतानुचरः, With disciplined attendants. काले, At a proper time. कृताभ्यनुज्ञः *adj*. With a permission granted to him.

St. 7. स्नेहान्न चैनं मनसा मुमोच, But in his heart, through affection, he could not let him depart.

St. 8. ततः स &c., He then mounted a golden car, having beautiful stripes of reins bright like flashing lightning and yoked with four gentle horses wearing golden-trappings.

St. 9. प्रकीर्णोज्ज्वलपुष्पजालं, Which was strewn with heaps of radiant flowers. विषक्तमाल्यम्, With garlands suspended. प्रचलत्पताकम्, With fluttering banners. सदृशानुयात्रः *adj*. With a worthy retinue.

St. 10. कौतूहलान्नीलोत्पलाभैः स्फीततरैर्नेत्रैः कीर्यमाणः इव, As if beshowered by thier eyes having the splendour of blue lotuses and opened wide with curiosity.

St. 11. सौम्यगुणेन, For his gentle disposition. दीप्ततया For his bright appearance. सौमुख्यतः &c., Some spoke highly of the beauty of his fine face and others, blessed him for the longevity of life.

St. 12. कुब्जाः, Hump-backed. महाकुलेभ्यः, From great families. कैरातवामनानां व्यूहाः, Troops of foresters and dwarfs. These are generally the attendants in a seraglio. कृशेभ्यो निवेशनेभ्यः, From small houses. देवानुयानध्वजवत्, Like the banners of the procession of the gods.

St. 13. प्रेष्यजनात्प्रवृत्तिं श्रुत्वा, Hearing the news from the attendants. मान्येन जनेन कृताभ्यनुज्ञाः स्त्रियः, Women who were permitted by their respectable elderly persons.

St. 14. स्रस्तकाञ्चीगुणविघ्निताः, Hindered by the strings of their girdles which had slipped down. सुप्तप्रबुद्धाकुललोचनाः *adj*. With their eyes bewildered as just awakened from sleep. वृत्तान्तविन्यस्तविभूषणाः *adj*. Having their ornaments put on in the stir of the news.

St. 15. प्रासाद° &c., Frightening away the flocks of house birds by the noise of their zones and the jingling of their anklets and resounding on the surface of the stair-cases and of palaces, and violently pushing away one another through their haste.

St. 16. श्रोणीरथाः, Hips and loins. गुरुत्वाद्गतिं जगृहुः, Delayed their motion by the weight.

St. 17. गतिं निजग्राह, Checked her motion. ह्रिया रहःप्रयुक्तानि विभूषणानि निगूहमाना प्रगल्भानि (कृत्वा दर्शितवती), Hiding with shame her ornaments worn in seclusion (and now) boldly displayed.

St. 18. परस्परो° &c. There in the windows was seen the restlessness of those women who had then on them jingling ornaments, who were heaped together in the mutual press and who had their ear-rings swung about by collision.

St. 19. परस्परोपाश्रितकुण्डलानि, With their ear-rings resting together mutually. सक्तानि हर्म्येष्विव पङ्कजानि, As if they were (real) lotuses attached to the houses.

St. 20. विमान *n.* A seven-storied palace. वातायन *n.* A window. विमान *m. n.* A celestial car.

St. 21. वातायनानामविशालभावात्, Through the narrowness of the windows. अन्योन्यगण्डार्पितकुण्डलानि, Having their ear-rings placed on each other's cheeks. बद्धाः कलापा इव पङ्कजानाम्, Like the bunches of lotuses tied together.

St. 22. गामिव गन्तुकामाः, As if longing to go down to the earth. द्यामिव गन्तुकामाः, As if wishing to soar up to heaven.

St. 23. जाज्वल्यमानं वपुषा श्रिया च, Radiant in his beauty and glory. शनैरवोचन्, Softly whispered. शुद्धैर्मनोभिः, With pure mind. अन्यभावान्न खलु, Indeed from no bad motives.

St. 24. व्यायतपीनबाहुः *adj.* Having long and stout arms. रूपेण साक्षादिव पुष्पकेतुः, Like the flower-bannered god in beauty visibly present.

St. 25. विनीतैः पौरैः, By gentle citizens. शुचिधीरवेशैः, Having white and sedate dresses. तत्पूर्वम् *adv.* For the first time. मेने पुनर्भावमिवात्मनश्च, And he thought that it seemed to be a revival of his existence.

St. 26. शुद्धाधिवासा देवाः, The gods having pure abodes. संचोदनार्थं क्षितिपात्मजस्य, To stir up the heart of the king's son.

St. 27. दृष्ट्वा नरेभ्यः पृथगाकृतिं तं, Having seen him different in form from other men. संग्राहक *m.* A driver of the car. आगतास्थः *adj.* He in whom confidence has sprung up. With full confidence. तत्रैव निष्कम्पनिविष्टदृष्टिः, With a steady gaze fixed on that very man.

St. 28. यष्टिविषक्तहस्तः *adj*. Having his hand resting on a stick. भ्रूसंवृताक्षः *adj*. With his eyes hidden beneath his brows. शिथिलानताङ्गः *adj*. With his limbs bent down and hanging loose. किं विक्रियैषा प्रकृतिर्यदृच्छा, Is this a change (produced in him) or his natural state or an accidental occurrence.

St. 29. संरक्ष्यमप्यर्थं निवेदयामास, Revealed the secret which should have been kept very carefully. अदोषदर्शी *adj*. Seeing no fault of his in revealing the king. तैरेव देवैः कृतबुद्धिमोहः *adj*. Whose mind was bewildered by those very gods.

St. 30. बलस्य व्यसनं, The ruin of vigour. शोकस्य योनिः, The source of sorrow. रतीनां निधनं, The destruction of sexual pleasures. भग्नः *adj*. Broken down.

St. 31. कालेन भूयः परिसृष्टमुर्व्याम्, And in course of time he often crawled on the ground. क्रमेण, Step by step. वपुष्मान् युवा, A youth having his limbs fully developed.

St. 32. चलित *adj*. Started.

St. 33. आयुष्मतो° &c., It will come, without doubt, through the influence or power of time by the advancing age even to my long-lived sire; all this world thus knows that old age will destroy their handsome forms and yet they wish to have it so.

St. 34. पूर्वाशयशुद्धबुद्धिः *adj*. Who had his mind purified by the impressions of his former will-power. विस्तीर्णकल्पाचितपुण्यकर्मा *adj*. Who had collected a store of merits during the (preceding) expansive aeons (कल्प). महाशनेर्घोषमिवान्तिके गौः, Like a bull who (has heard), near it, the thunder of a great lightning fall.

St. 35. वाक्यं स संविग्नमिदं जगाद, He uttered the following words in a distressful manner.

St. 36. निर्विशेषं *adv*. All alike. प्रत्यक्षतोऽपीदृशमीक्षमाणः *adj*. Even when the world sees such a fate visibly impending.

St. 37. एवं गते, If such is (our) condition. उद्यानभूमौ हि कुतो रतिर्मे, Whence can I feel delight in the pleasure-garden ? जराभवे चेतसि वर्तमाने, When the thoughts sprung from old-age haunt my mind.

St. 38. ततः कुमारो &c., Then the prince, lost in thought, went to that very palace as if it were empty.

St. 39. जरा जरेति प्रपरीक्षमाणः, As he continually kept reflecting, "old age, old age." भूयः, Once more. तेनैव क्रमेण, With the same arrangement as before.

St. 40. व्याधिपरीतगात्रं अपरं मनुष्यं, Another man whose limbs were completely affected by disease. तद्गतदृष्टिरेव, As soon as he fixed his gaze on him.

St. 41. स्थूलोदरः, With a swollen belly. श्वासचलच्छरीरः *adj.* Having his frame shaking as he pants. स्रस्तांसबाहुः *m.* With his shoulders and arms hanging loose. कृशपाण्डुगात्रः *adj.* Having his limbs thin and pale.

St. 42. सौम्य, O Gentle prince. धातुप्रकोपप्रभवः प्रवृद्धः रोगाभिधानः सुमहाननर्थः, A very great calamity named disease, grown up and sprung up by the irritation of the (three) humours of the body. शक्तोऽपि येनैष कृतोऽस्वतन्त्रः, Which has made even this strong man (शक्तः) no longer master of himself.

St. 43. अस्यैव जातः पृथगेषदोषः । सामान्यतो रोगभयं प्रजानाम्, Is this evil peculiar to him or are (all my) subjects alike threatened by sickness?

St. 44. एवं हि &c., Thus pressed round by diseases men ran to pleasure though racked with pain.

St. 45. इति श्रुतार्थः *adj.* Having heard this account. विषण्णचेतः *adj.* Having his mind deeply distressed. अम्बूर्मिगतः शशीव स प्रावेपत, He trembled like the moon reflected in waves of water.

St. 46. लोकः विश्रम्भमुपैति, People come to the state of the fearlessness (of mind). विस्तीर्णविज्ञानम् &c., Alas! for the great ignorance (विज्ञान = अज्ञान) of men who smile when still not free from terrors of disease.

St. 47. निवर्त्यतां सूत बहिःप्रयाणात्, O Charioteer, let the chariot be turned back from going outside. श्रुत्वा &c., Having heard (this) alarm of disease, my mind shrinks into itself, repelled from pleasures.

St. 48. निवृत्तहर्षः *adj.* With his joy totally departed. With his joy gone forever. प्रध्यानयुक्तः *adj.* Absorbed in

thought. तं द्विस्तथा प्रेक्ष्य च सन्निवृत्तं, Having seen him thus returned a second time. पुर्यागमं भूमिपतिश्चकार, The lord of the earth returned of his capital. It appears that the king had accompanied शौद्धोदनि to his विहारयात्रा at this time. But no mention, of this fact, has been made in any of the previous verses by Aśvaghosha ; it is simply to be inferred from the above verse. *Vide* Stanza 3 of the same.

St. 49. निमित्त *n*. An apparent cause. The occasion. संत्यक्तमात्मानमनेन मेने, He felt himself as deserted or abandoned by him (*i. e.* by his son). मार्गस्य शौचाधिकृताय तस्मै । चुक्रोश रुष्टोऽपि च नोग्रदण्डः, Though he was enraged he simply rebuked him whose duty it was to keep the road clear and did not inflict on him a severe punishment.

St. 50. भूयश्च &c., And again he arranged for his son all varieties of wordly enjoyments to the highest degree (विशेषयुक्तं); thinking in his mind that even with the restlessness of his senses he would not forsake him nor would even be able to do so.

St. 51. यदा &c., And even when his son did not at all find pleasure, in the inner apartment of women, by means of the objects of the senses, sweet sounds and the rest, he issued orders for a trip outside, thinking to himself, 'It may perhaps create a diversion of sentiments.' Here रसान्तर seems to be a technical term of Rhetoric. In Alankár usually eight sentiments are enumerated *i. e.* शृङ्गारहास्यकरुणरौद्रवीरभयानकाः । बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः । Kávyaprakáśa IV.; but शान्त and वात्सल्य and भक्ति are sometimes added to these ; Rasa constitutes the essence in poetry in opinion of most writers on Rhetoric. *Cf.* Rámâya*n*a I. शृङ्गारवीरबीभत्सरौद्रहास्यभयानकैः । करुणाद्भुतशान्तैश्च युक्तं काव्यं रसैरपि ॥

St. 52. स्नेहाच्च भावं तनयस्य बुध्द्वा । संवेगदोषानविचिन्त्य कांश्चित्, And having known, through affection, the true condition of his son, never thinking of any ills that might come from his haste. वारमुख्याः *f*. The chief of a number of harlots. कलास्वभिज्ञाः *adj*. Well-skilled in (all) the soft arts that can please.

St. 53. नरेन्द्रमार्गे विशेषेण स्वलङ्कृते, The royal road being specially decorated. व्यत्यास्य *ger*. The king made the prince

to go out, having ordered the charioteer and the chariot to proceed in a contrary direction (to the previous one).

St. 54. ततस्तथा गच्छति राजपुत्रे । तैरेव देवैर्विहितो गतासुः, When the king's son was going on his way in that manner (*i. e.* in the royal pomp), the very same gods (of the शुद्धाधिवास) created a dead man. तं चैव &c., Only the charioteer and the prince, and none else saw that dead man being carried along the road.

St. 55. दीनैर्मनुष्यैः &c., Who is followed by mournful men and who though adorned is bewailed.

St. 56. ततः स &c., Then that driver who knew the truth and whose mind was overpowered by the gods who possessed pure hearts and holydwellings revealed this truth to his lord though it was not to be revealed.

St. 57. बुद्धीन्द्रिय° &c., This is some one who is bereft of his intellect, senses, vital breaths and qualities, lying asleep and unconscious like wood and straw, is abandoned alike by friends and foes, after they have carefully bound up and guarded him.

St. 58. किञ्चित्संचुक्षुभे, A little agitated, somewhat startled. किं &c., Is this an accident peculiar to this man alone, or is such the end of all people (in general) ?

St. 59. सर्वप्रजानामयमन्तकर्मा, This is the destroyer of all people. This is the god who puts all people to death. हीनस्य &c., Death is certain to all in this world ; be it a mean man, a man of middle state, or a noble.

St. 60. सद्यः विषसाद, Instantly sank down. अंसेन संश्लिष्य च कूबराग्रं, Leaning against the end of the wooden frame of the car. प्रोवाच निह्रादवता स्वरेण, And spoke with a voice deep resounding.

St. 61. इयं च, Is this the end inevitable to living beings and yet people putting aside all fear become careless ? मनांसि &c. Hard I think must the hearts of men be, who passing by such a road are yet self-composed.

St. 62. जानन्विनाशं &c., How can a rational being, who knows what destruction is, stay careless here in the time of calamity ?

St. 63. विशेषयुक्तं &c., But by king's command he went to the forest named Padmakhan*da* specially prepared (for the prince).

St. 64. ततः &c., Then he beheld that charming forest, like Nandana forest itself, full of young trees laden with flowers with delighted and intoxicated cuckoos wandering about and with beautiful lakes filled with lotuses and furnished with watering places.

St. 65. वराङ्गना° &c., Then the king's son was forcibly carried away to that forest full of troops of beautiful young women, like a sage who had newly taken his vow and consequently afraid of obstacles, as it were taken to the palace of the lord of Alaká surrounded with lovely heavenly nymphs.

CANTO IV.

St. I. तस्मात्पुरोद्यानात्, From that city-garden. कौतूहलचलेक्षणाः *adj*. With their eyes restless through eagerness. प्रत्युज्जग्मुर्नृपसुतं, Went forth to receive the son of the king. कान्तं वरमिव स्त्रियः, Like women do their lovely bride-groom.

St. 2. विस्मयोत्फुल्ललोचनाः *adj*. With their eyes wide open in wonder. समुदाचारं चक्रिरे, Paid their due homage. पद्मकोशनिभैः करैः, With their hands folded and looking like the interior or calyx of a lotus.

St. 3. तस्थुः &c., And they stood surrounding him, with their minds disturbed by the heart-churning god (i. e. passions) as if they were drinking him in with their eyes steady and full-blown with love.

St. 4. मारो विग्रहवानिति, Like the god of love endowed with bodily frame. मण्डितं &c., Decorated as he was with brilliant signs as with natural ornaments.

St. 5. सौम्यत्वाच्चैव धैर्याच्च, From his gentleness and gravity. विजज्ञिरे, Regarded. सुधांशुः *adj*. Having ambrocial beams. साक्षात्, Visibly present.

St. 6. वपुषाकृष्टाः, Smitten by his beauty. निग्रहीतुं प्रयेतिरे, Strove to catch hold of him. अन्योन्यं &c., And fixing their gaze on each other sighed softly.

St. 7. एवं &c., Thus those women only looked on him, simply gazing with their eyes they spoke not, nor did they smile, as if bound up by his power.

St. 8. ताः &c., But having seen them thus abstained from their love operations, bewildered in their love, the intelligent उदायि the son of his family priest spoke the following words.

St. 9. सर्वाः सर्वकलाज्ञाः स्थ, Skilful in all the graceful arts. भावग्रहणपण्डिताः *adj*. Clever in knowing the language of amorous sentiments. रूपयौवनसंपन्नाः *adj*. Endowed with or possessed of beauty and youth. स्वगुणैर्मुख्यतां गताः, Attained pre-eminence or highest rank by their own qualities.

St. 10. प्रागेव is equivalent to किमुत 'how much more,' 'much more,' 'still more,' in Buddhist writings. शोभयत &c., With these graces (गुणैः) you embellish even the Northern Kurus, you, even the dances of Kubera, much more this earth.

St. 11. शक्ताः &c., You are able to move even the sages from whom passions have departed, and to ensnare even the gods fascinated by heavenly nymphs.

St. 12. संराग *m*. Affection, passion. भावज्ञानेन &c, By your skill in expressing the heart's feeling, by your coquetry, your amiableness, and your excellence of beauty, you are able to enrapture even women, how much more easily men?

St. 13. तासां &c., This amorous acting of such a description proceeding from you who are of such a kind and acting in your own power will never bring forth success.

St. 14. इदम् &c., This amorous action of yours would be fit for new brides whose eyes are entirely over-powered with shame or it might perhaps be worthy of the wives of cow-herds.

St. 15. यद्यपि &c., Even if this hero be great by reason of the power of his royal glory, yet great is the might of women, let this, therefore, be your firm resolve in this case.

St. 16. पुरा हि &c., In olden time, it is said that a great sage, hard to be conquered even by the gods, was beaten by the strokes of her feet by a harlot, a beautiful woman at Káśi.

St. 17. मन्थाल° &c., A Buddhist mendicant named मन्थालगौतम, was (also) formerly spurned by बालमुख्या with her leg, and wishing to please her, he carried out dead bodies for her sake.

St. 18. दीर्घतपसं *adj*. Of a long penance. दीर्घजीविनं *adj*. Long-lived, of a long life. वर्णवंशावरा सति, Being born of a low caste and a low family.

St. 19. विभाण्डक was the son of काश्यप and father of ऋष्यशृङ्ग. स्त्रीष्वपण्डितं *adj*. Unlearned with women. शान्ता जग्राह च जहार च, S'ántá captivated and subdued him. S'ántá was the daughter of Das'aratha and adopted by Lomapáda and married to the sage ऋष्यशृङ्ग. He was the son of विभाण्डक and a heavenly nymph in the shape of a deer. He was brought up in the forest by his father and saw no other human being until he attained early manhood. At a season of great draught Lomapáda, king of Anga, by the advice of the Bráhmaṇs, allured ऋष्यशृङ्ग to his house and with great ceremony gave his daughter *S*ántá in marriage to him. The sage satisfied with that gift, caused heavy showers to fall in his kingdom. He was subsequently called by Daṣaratha to perform for him a sacrifice for the attainment of issue.

St. 20. विश्वामित्रः &c., And the great sage Viśvámitra, though plunged in a profound asceticism was captivated by a heavenly nymph, घृताची and lived with her in a forest for ten years. घृताची *f*. One of the heavenly nymphs, was loved by Viśvámitra or भरद्वाज or व्यास. She was the wife of प्रमति and mother of रुरु; according to other accounts she was the wife of रुद्राश्व or कुशनाभ.

St. 21. एवमादीन् &c., Those various sages headed by such seers as above were brought by women to a sudden change from their quiescent state;—how much more (easily) then a delicate son of the king, being in the first stage of his life.

St. 22. तदेवं सति &c., Such being the fact, exert yourselves, without hesitation, as much as lies in your power, that this prosperity of the king's family may not be turned from him.

St. 23. या हि &c., Those are said to be ordinary young women who captivate similar lovers; but they are truly women who (easily) attract the feeling of love of low and high.

St. 24. इति &c., Having heard these words of उदायिन्, those women as stung to heart rose (even) above themselves to ensnare the prince.

St. 25. ताः &c., With their brows, their glances, their amorous sentiments, their smiles, their elegant movements they made significant gestures like women very much or exceedingly frightened.

St. 26. क्षिप्रमविश्रम्भं जहुः, They quickly removed their mistrust *i. e.* they soon regained their confidence. राज्ञस्तु &c., But through the command of the king and softness (*i. e.* weakness) of the prince, and through the influence of intoxication and of love they soon dispelled their want of confidence.

St. 27. नारीजनवृत्तः *adj.* Surrounded by troops of women. व्यचरद्वनं, Wandered in the wood. वाशितायूथसहितः *adj.* Accompanied by a herd of female-elephants. हिमवद्वनं *n.* The forest of the Himálaya.

St. 28. स्त्रीपुरःसरः *adj.* Having damsels walking in front of him *i. e.* attended by young women. जज्वाल, Shone. आक्रीड *m.* A pleasure grove, a royal garden.

St. 29. मदेनावर्जिता नाम, Indeed they being urged by passion. काठिन *adj.* Hard. पीन *adj.* full. संघट्ट *adj.* Rubbing together, joined together, clashing together. वल्गु *adj.* beautiful, handsome.

St. 30. स्रस्तांसकोमला *f.* Sweet looking with her shoulders drooping down. आलम्बमृदुबाहुलता *adj.* With her gentle creeper-like arms dependent. काचिदबला अनृतं स्खलितं कृत्वा, Another woman pretending a stumble.

St. 31. काचिद् &c., Another damsel with her mouth exhaling the smell of wine, with her lower lip red like copper, whispered in his ear 'Let my secret be heard.'

St. 32. काचित् &c., Another damsel wet with unguents, as if commanding him, eagerly clasped his hand and said, 'Have me your loving-faith.'

St. 33. मुहुर्मुहुः &c., Another girl, with her blue silk-woven garment continually slipping down in pretended intoxication and with her zone scarcely visible, shone forth like a night having flashing lightning.

St. 34. काश्चित् &c., Other girls, with their golden zones tinkling, wandered about here and there, showing him their hips covered over with a thin silk-woven garment.

St. 35. चूतशाखां &c., Other girls, holding a mango bough laden with blossom rested on it, showing their bosoms looking like (प्रख्य) golden jars.

St. 36. काचित् &c., Another girl, having eyes resembling a lotus, coming from a lotus-grove, with lotuses (in her hands), stood, like the incarnate beauty of lotuses, by the side of this prince having lotus-like face.

St 37. मधुरं &c., Another damsel sang a sweet song conveying an intelligible meaning and with gesticulations, as if stirring him with her glances, who was self-composed saying as ' O how art thou deceived.'

St. 38. शुभेन &c., Another girl, having a bright face with its brow-bow drawn to its full, imitated his actions, and having dressed herself (आवृत्य) in a male attire, played the part of a hero.

St. 39. पीन° &c., Another girl, with her full and beautiful bosoms, and having her ear-rings whirling round in the wind, laughed loudly at him, saying as, ' Reach me, Sir, if you can ! '

St. 40. अपायान्तम् &c., In the same manner, some girls, bound him up, while going away, with garlands of flowers,—other damsels arrested him with words like an elephant-driver's hook, gentle yet reproachful.

St. 41. प्रतियोगार्थिनी &c., Another girl overcome with passion and requesting to have a controversy with him, took a mango-spray and asked ' This flower whose is it ? '

St. 42. काचित् &c., Another damsel, assuming a gait and attitude like those of a man said to him, ' Thou art, O prince, conquered by women, now conquer this earth.'

St. 43. अथ &c., Then another girl, with rolling eyes and smelling a blue lotus, addressed the king's son with words slightly indistinct through love.

St. 44. पश्य &c., Look at this mango tree, my lord, covered with its honey-scented blossoms, where the cuckoo sings as if imprisoned in a golden cage.

St. 45. कामिशोकविवर्धनः *adj*. Increasing lover's grief. रुवन्ति &c., Where the bees hum as if they were scorched by fire.

St. 46. चूतयष्ट्या &c., See this Tilaka tree embraced by a slender mango branch, like a man in white garment by a woman decked with yellow unguents.

St. 47. फुल्लं &c., See this Kurubaka tree full of flowers, sending out brightness like red-resin and which is bent down as if it felt reproach by the colour of women's nails. *Cf*. Vikramorvasiyam II·7. "अग्रे स्त्रीनखपाटलं कुरुबकं श्यामं द्वयोर्भागयोः."

St. 48. बालाशोकश्च &c., See this young Aśoka covered with fresh twigs, which stands, as it were, ashamed at the beauty of our hands.

St. 49. दीर्घिकां &c., See this artificial lake covered with Sindhuváraka shrubs growing on its banks, like a young woman reclining, clad in a white silk-woven garment.

St. 50. दृश्यतां &c., See the dignified mien of females,—yonder Chakraváka bird in the water goes behind his mate following her like a servant. स्त्रीषु = स्त्रीणां.

St. 51. मत्तस्य &c., Please listen to the notes of this intoxicated cuckoo, as he warbles, while another cuckoo free from anxiety sings as if consenting.

St. 52. अपि नाम &c., Would that thine was the intoxication of the birds which the spring has put in them,—and the mind of a thinking man who thinks himself a wise man. अपि नाम means 'would that,' 'is it likely,' 'I hope that.'

St. 53. इत्येवं &c., In this way, those young women whose minds were overpowered by the heart-churning god, assailed the prince with those various kinds of stratagems.

St. 54. एवम् &c., But although thus disturbed he, whose senses were screened by patience, neither rejoiced nor wondered, thinking anxiously, 'One must die.'

St. 55. तासाम् &c., Having seen the looseness of their conduct towards the real truth that best of men pondered with his steadfast mind undisturbed.

St. 56. किं त्विमाः &c., But these women do not understand that youth is fickle; this old age will destroy whatever even endowed with beauty.

St. 57. नूनम् &c., Assuredly these women do not see any girl's submersion into disease, and so dismissing fear they are joyous in a world subject to diseases.

St. 58. अनभिज्ञाश्च &c., Evidently they are ignorant of death which carries everything before it; and so at ease and without distress they sport and laugh.

St. 59. जराम् &c., What rational being, who knows of old age, death and sickness, would stand or sit down at his ease or sleep, far less laugh?

St. 60. यस्तु &c., But he like one who is bereft of the faculty of understanding, who seeing another aged or sick or dead remains self-possessed and not afflicted.

St. 61. वियुज्यमानेऽपि &c., Even when a tree is deprived of its flowers and fruits and if it is cut down and falls, no other tree bewails.

St. 62. इति &c., Beholding him thus absorbed in contemplation, with his desires departed from worldly objects, his best friend उदायि skilled in moral science addressed him:—

St. 63. अहं &c., Since (किल) I was appointed by the king as a suitable friend for you, therefore I have a wish to speak to you in that tie of friendliness.

St. 64. अहितात् &c., Keeping off from what is disadvantageous, in instigating to do what is advantageous, not abandoning in misfortune,—these are three-fold marks of a friend.

St. 65. सोऽहम् &c., If I, after having promised my friendship, were to neglect when you turn away from the great aims of human pursuit, there would be no friendship in me.

St. 66. तद् &c., Therefore I speak through my friendly devotion to you,—such rudeness as this towards women is not proper for you who are young and of a handsome form.

St. 67. अनृतेनापि &c., It is proper to follow the inclinations of young women even by falsehood,—it is useful both for getting rid of their shame and for also one's own enjoyment.

St. 68. संनतिश्च &c., Reverential humility and compliance with their wishes are what binds the hearts of women; good qualities are a source of love, for young women have indeed a very high opinion of themselves.

St. 69. तद् &c., Therefore thou art, O large-eyed prince, even if thy heart is unwilling, worthy to please them with a courtesy, befitting this thy beauty.

St. 70. दाक्षिण्यम् &c, Courtesy is the medicament of women, courtesy is the best ornament; beauty without courtesy is like a grove without flowers.

St. 71. किं &c., But of what use is courtesy by itself? Let it be accompanied by feelings of heart; having obtained worldly objects hard to find, it is improper for you to disregard them.

St. 72. कामम् &c., Knowing that desire of love was the best of objects, even the god पुरन्दर (Indra) fell in love with Ahalyá, the wife of the sage गौतम in olden time.

St. 73. अगस्त्यः &c., The sage अगस्त्य made advances of love to रोहिणी, the wife of सोम (the moon); in the same manner लोपामुद्रा was also met with a similar fate, so says the *S*ruti.

St. 74. उतथ्यस्य &c., The god बृहस्पति of great asceticism begot the sage भरद्वाज on ममता, the daughter of the Maruts and the wife of उतथ्य. ममता—Was the wife of उतथ्य and mother of दीर्घतमाः According to सायणाचार्य on *Rig* Veda VI. 10 ममता नाम ब्रह्मवादिनी दीर्घतमसो माता. उतथ्य—Was the son of अङ्गिराः and elder brother of बृहस्पति. औतथ्यः is an epithet of गौतम. भरद्वाज was the son of बृहस्पति and father of द्रोण, the preceptor of the Pàndavas. A story is told about his birth to account for his name: His mother the wife of उतथ्य was pregnant by her

husband and by बृहस्पति· दीर्घतमाः, The son by her husband kicked his half brother out of the womb before his time when बृहस्पति said to his mother भर द्वाजं 'Cherish the child of two fathers'.

St. 75. बृहस्पतेः &c., The moon, the best of the sacrificers, begot बुध of divine nature on the crowned queen of बृहस्पति, as she was offering the oblations. बृहस्पति was the preceptor of the gods. His wife Tárá was carried off by Soma who refused to give her up. A war ensued and ब्रह्मन् had at last to compel सोम to restore her to her husband. Tárá afterwards gave birth to a son who she declared to be born of सोम· This son, बुध, was the ancestor of lunar race.

St. 76. कालीम् &c., So too, in olden time, the sage पराशर overpowered by passion on the bank of the यमुना, approached carnally (जगाम) to the maiden Kâlî (*i. e.* सत्यवती) who was the daughter of a female fish (मत्स्योदरी) born in water. काली or सत्यवती was the mother of व्यास by the sage पराशर, and she was also wife of king शान्तनु,mother of विचित्रवीर्य and चित्रांगद, and grandmother of the Kauravas and Pándavas, the rivals in the great war. The sage पराशर met Kálî as she was crossing the river यमुना when she was quite a girl, and the offspring of their illicit, intercourse, was brought forth on an island (द्वीप) in that river, and was hence called द्वैपायन· She was also called गन्धकाली, गन्धवती, and कालांगनी ; and as her mother lived in the form of a fish, she is called दासनान्दिनी, दासेयी, झषोदरी and मत्स्योदरी (*i. e.* fish-born). पराशर was the son of शाक्त and grandson of वसिष्ठ· He was the father of व्यास· Mahábhárata says that king कल्माषपाद met with शक्ति in a narrow path, and desired him to get out of his way. The sage शक्ति refused, and the Rájâ struck him with his whip. Thereupon the sage cursed the Râjâ so that he became a man-eating राक्षस. In this state he ate up the sage शक्ति, whose wife, अदृशन्ती, afterwards gave birth to पराशर·

St. 77. मातङ्गचाम् &c., Formerely the sage वासिष्ठ, through lust, begot a son named कपिञ्जलाद on अक्षमाला a despised low caste girl. अक्षमाला was the name of अरुन्धती· 'सा हि उत्तरस्यां दिशि गगने सप्तर्षिमण्डलचक्रे वासिष्ठसमीपे मालारूपेण वर्तते सर्वेभ्यश्च उज्ज्वल-

त्वात्तस्या मालारूपेण स्थितत्वाच्च नक्षत्रचक्रभूषणं । अक्षस्य नक्षत्रचक्रस्य मालेव भूषणत्वादक्षमाला । She is also called मातङ्गी.

St. 78. ययातिश्चैव &c., And also the royal sage ययाति, even when the vigour of his prime was gone, sported with the heavenly nymph विश्वाची in the चैत्ररथ forest.

St. 79. स्त्रीसंसर्गम् &c., And Pándu, the descendant of the Kurus, though he knew that intercourse with his wife, would end in death, yet overcome by the beauty and good qualities of माद्री enjoyed the pleasures sprung from love. Pándu was the son of व्यास by अम्बालिका, widow of विचित्रवीर्य. He was called पाण्डु because he was born pale by reason of his mother having been quite colourless with fright when closed with व्यास. Pándu, by a curse was prevented from having progeny himself and the Pánḍava princes were begotten on कुन्ती and माद्री by several gods. Forgetting the curse, he ventured, one day, to embrace माद्री, and fell dead at once. माद्री was a sister of the king of मद्र, and second wife of Pándu, to whom she bore twin sons, नकुल and सहदेव; but the Aśvins are alleged to have been their real father. She became a सती on the funeral pile of her husband.

St. 80. करालजनकश्चैव &c., And so करालजनक, when he carried off the daughter of a ब्राह्मण, incurred loss of caste, thereby, but he did not give up his love.

St. 81. एवमाद्याः &c., Great men such as these enjoyed the worldly pleasures though contemptible for the sake of sexual passion, how much more so when they are accompanied by good qualities.

St. 82. त्वम् &c., And yet thou, a young man possessed of strength and beauty, dispisest enjoyments which rightly belonged to thee, and to which this world is so clung.

St. 83. इति श्रुत्वा &c., Having heard these words of his, supported by sacred traditions, the prince made reply, in a loud voice like a thundering of a cloud.

St. 84. उपपन्नम् &c., This speech, manifesting your affection, is well befitting in you; but I will convince you as to where you wrongly judge me.

St. 85. नावजानामि &c., I do not treat worldly objects with contempt; but I know that the whole world is identical

with them (*i. e.* विषयाः); but thinking that the world is transient, my mind does not take delight in them.

St. 86. जरा &c., If there would be no this triad,—old age, death, and disease, I too would feel pleasure in those charming objects of sense.

St. 87. नित्यम् &c., Yet even though this very beauty of women were to remain perpetual, still delight in the pleasure of desire, would not be proper for a wise man. संवित्कः or ससंवित्कः A wise man.

St. 88. यदा, Construe यदा तु जरया पीतं आसां [युवतीनां] रूपं आत्मनोऽप्यनभिप्रेतं भविष्यति [तदा] तत्र [तासु] रतिर्मोहाद्भवेत्. यदा तु, यदि, Since, if. यदा &c., Since the captivating forms of these women are destined to be a source of abhorrence even to themselves when they will be drunk up by old age,—then it is only through infatuation that one will find pleasure in them.

St. 89. मृत्युव्याधि° &c., He, who himself subject to death, disease, and old age, can sport undisturbed with those whose (very) nature implies death, disease, and old age,—Such a man is on a level with beasts and birds.

St. 90. यद्यप्यात्थ &c., Even when you say that they were of noble-mind, yet they fell victims to carnal desire and hence destruction was their lot ; therefore have no confused idea about them.

St. 91. माहात्म्यम् &c., Real greatness is wanting there whether there is universally destruction, or where there is attachment to worldly objects of pleasure or where there is no weighing of circumstances or self possession.

St. 92. यद्यप्यात्थ° &c., And thou sayest 'Let one deal with women even by falsehood,' I know nought about falsehood, even if it be meekly bent down with courtesy.

St. 93. न &c., That compliance too with a woman's wishes is not pleasant to me, if sincerity is not there ; if there be no union with one's sole feeling of heart, 'shame upon it say I.'

St. 94. अनृते &c., A soul overpowered by carnal passion, believing in falsehood, carried away by attachment, blind to the fault of its objects,—what is there in it worth being deceived?

St. 95. वञ्चयन्ति &c., And if the victims of passion do deceive one another,—are not men unfit for women to look at and women for men?

St. 96. तदेवं सति &c., If such being the case, you will not lead me astray into vile pleasures,—me afflicted by sorrow and subject to old age and death.

St. 97. अहो &c., Ah! your mind must be very firm and strong, if you can see substance in the transitory pleasures of sense; when there is violent alarm, you can cling to worldly objects of pleasure, when you see human beings in the road of death.

St. 98. अहम् &c., Moreover I am fearful and exceedingly confounded, as I think over the terrors of old age, death (विपद्) and disease; I find no peace, no self-command, muchless can I find pleasure, while I see the world, as it were, set on fire.

St. 99. असंशयं &c., If desire arises in the heart of a man, who knows that death is certain; I know that that his organ of consciousness (*i. e.* mind) must be made of iron, who does not take care of it in great terror nor weep.

St. 100. अथो &c., And then the prince made a speech of firm resolution and destroying the abode of carnal desires; and the sun. whose orb was a focus to the eyes of people, went to the setting mountain.

St. 101. ततः &c., Then the women, having worn their ornaments and garlands in vain, with their excellence of elegant arts and tender affection all fruitless, and concealing their love deep in their hearts returned to the city with broken hopes.

St. 102. ततः &c., Then having seen the beauty of the troop of women (स्त्रीजनश्रियं), who had gone out to the city garden, and now (पुनः) withdrawn in the evening,—the king's son entered his palace, thinking over the transitoriness, which pervades all things.

St. 103. ततः &c., Then having heard that his son's mind turned away from worldly pleasures, the king could not lie down that night, like an elephant with its heart pierced by an arrow; but distressed in consultation having various kinds of

modes, he with his ministers, could find no other way besides these sensual pleasures to check the mind of his son.

CANTO V.

St. 1. परमोहैरपि विषयैस्तथा विलोभ्यमानः &c., Even though thus tempted by the objects of sense which infatuate others. न जगाम &c., He did not find pleasure nor feel delight, like a lion deeply pierced in his heart by a poisoned arrow.

St. 2. अथ &c., Then once upon a time, the prince, followed by retinue (कृतानुयात्रः) made of the competent sons of the ministers and friends skilled in narrating wonderful stories, went out, permitted by the king, with a desire to behold the forest glades and longing to have a mental peace.

St. 3. नवरुक्म° &c., Having mounted his good horse named Kan*th*aka, decorated with a bridle-bit and bells of new gold, and furnished with beautiful golden trappings and waving chowries (on its head), he went forth like the moon (द्रुमाब्जकेतुः) mounted on a comet.

St. 4. स &c., Tempted by the love of the forest and wishing to know the properties of the land, he went to the forest-outskirts lying at a long distance; and he saw a piece of land being ploughed with the path of the plough broken like waves of water.

St. 5. हल° &c., Having seen the ground in that condition, with its young grass and Darbha shoots, torn and scattered about by the plough, and covered over with insects, eggs and little worms which were killed, he was greatly sorrowful as for the death of his kinsmen.

St. 6. कृषतः &c., And looking at men ploughing with their complexion changed by the wind, solar rays and the dust, and their yoked cattle exhausted by the fatigues of drawing, the most noble prince felt extreme compassion.

St. 7. अवतार्य &c., Then having taken him down from the back of his horse, the prince overcome with sorrow, went over the ground slowly, pondering over the birth and destruct-

ion of the world, he, grieved, and exclaimed, 'This is, indeed, pitiable.'

St. 8. मनसा &c., Wishing to get privacy in his mind, and having kept off those friends who were following him, he went to the root of a Jambu tree, in a solitary spot, which had its beautiful leaves moving about.

St. 9. निषसाद &c., There he sat on the pure ground covered over with young grass looking like lapis lazuli; and meditating on the birth and destruction of the world, he took hold of the path that leads to the natural state of his mind.

St. 10. समवाप्त° &c., And having attained to firmness of mind, and forthwith set free from mental pain such as the desire of wordly pleasures and the rest, he attained the first stage of meditation free from any sort of fault, calm, and full of deliberation of argumentative reasoning.

St. 11. अधिगम्य &c., Having then obtained the highest pleasure of satisfaction sprung from profound meditation consequent on deliberation, he, having thoroughly perceived in his mind the course of the world, reflected upon this very same thing hereafter.

St. 12. कृपणं बत &c., It is a miserable thing that mankind though themselves powerless and subject to sickness, old age and death, yet, blind through passion and ignorant, abhors another afflicted by old age, or diseased or dead.

St. 13. इह &c., If I here, being such myself, should abhor another who has such a nature, it would not be worthy or right in me, who know this highest duty.

St. 14. इति &c., As he thus considered duly the faults of sickness, old age, and death concerning this world, the joy which he had felt in the activity of his vigour, his youth and his life, disappeared in a moment.

St. 15. न जहर्ष &c., He did not rejoice, he did not even feel remorse; he suffered no hesitation, drowsiness (तन्द्रि *f.*) nor sleep; he was not charmed with the qualities of desire; he hated not nor scorned another.

St. 16. इति &c., Thus did this power of thinking free from passion and hence very much pure, grow within him who had his mind lofty; and unobserved by the other men, there crept up a man in a beggar's guise.

St. 17. नरदेवसुत: &c., The son of the king asked him a question,—he said to him, 'Tell me who art thou?' and the other replied, 'O best of men, I, being afraid of birth and death, have become a recluse for the sake of final emancipation.

St. 18. जगति &c., Desiring final emancipation in a world subject to destruction, I seek that happy abode free from destruction,—isolated from mankind, with my mind unlike that of other people, and with my sin of passion turned away from objects of sense.

St. 19. निवसन् &c., Dwelling somewhere, at the root of a tree, or in a desolate house, or on a mountain, or in a wood, I roam about without a wife, and without hope, a beggar living on a fare I happen to get, in order that I may get the highest truth.

St. 20. इति &c., Having thus spoken, while the king's son was looking on, he flew up to the sky, for he was an inhabitant of heaven, who, knowing that the prince's mind was other than what his outward form showed, had come to rouse his recollection.

St. 21. गगनं &c., When he had gone to the sky like a bird, the best of men was rejoiced and astonished; and having obtained, from him, the knowledge of religious abstraction, the prince made up his mind for a preparation of departure.

St. 22. तत: &c., Then like Indra himself he, who has subdued his senses, desiring to return home, mounted his noble horse; and having made him turn back as he looked for his friends, from that moment, he did not resort to the desired forest.

St. 23. स &c., Seeking to make an end of old age and death, fixing his thought in memory on dwelling in the forest, he entered the city again but with no feeling of pleasures, like an elephant entering an exercise round from a forest land.

St. 24. सुखिता &c., 'Happy truely and blessed is that virtuous woman whose husband is such as thou, O long eyed one,' so, on seeing him, the princess exclaimed folding her hands, as he was entering the road.

St. 25. अथ &c., Then he, whose voice was like the thunder of a cloud, heard this sound in the road, and got perfect calm; and as he heard the words 'blessed' he fixed his mind on the attainment of परिनिर्वाण (*i. e.* complete extinction of individual existence).

St. 26. अथ &c., Then the prince whose bodily frame was like the peak of a golden-mountain, whose arms, voice and eyes were like those of an elephant, a cloud and a bull, whose face and valour were like those of the moon and a lion, went into his palace (क्षयं), with his feelings aroused for eternal धर्म (*i. e.* religious abstraction).

St. 27. मृगराज° &c., Then the prince, having the gait of a lion went towards the king who was attended by the troops of counsellors, like सनत्कुमार, in heaven, waiting on Indra resplendant in the assembly of the Maruts.

St. 28. प्रणिपत्य &c., Prostrating himself, with folded hands, he addressed him, grant me graciously thy permission, O lord of men,—I wish to wander about as a mendicant for the sake of final emancipation, since separation of this person (of me) is positively destined.

St. 29. इति तस्य &c., Having heard these words of his, the king shook like a tree struck down by an elephant, and having seized his folded hands which resembled a lotus, he thus spoke to him in a voice choked with tears.

St. 30. प्रतिसंहर &c., Keep back, O son, this thought, for it is not time (proper) for thee to betake thyself to religious duty for they say that the practice of religion consists of many evils in the first period of life when the mind is fickle.

St. 31. विषयेषु &c., The mind of the ignorant young man whose senses have a curiosity for worldly pleasures and who has no power of settled resolution for the hardships of vows of asceticism, shrinks back from the forest, for it is especially destitute of discrimination.

St. 32. मम &c., It is a proper time for me to practise religion, O my son, who are fond of religion, entrusting my royal glory to you the sole object of my aim of life, but your religion is to be accomplished by valour, O you of steady prowess, it would be irreligious were you to leave your own father.

St. 33. तदिमम् &c., Therefore abandon this your settled resolution and be, for the present, engaged in household duty; to a man the entrance to a penance grove becomes delightful after having (first) enjoyed the pleasures of youth.

St. 34. इति &c., Having heard these words of the king, he made a reply in a voice soft like that of a sparrow ; 'If you, O king, be my surety (प्रतिभूः), against four contingencies, I will not betake myself to a penance forest.'

St. 35. न भवेत् &c., Let not my life be subject to death, let not disease impair this health of mine, let not old age attack my youth, and let not misfortune take away my wealth.

St. 36. इति &c., The *S*ákya king thus spoke to his son who had uttered words about object very hard to attain ; 'Abandon this thought bent upon departure ; the course of extravagant desires becomes ridiculous.

St. 37. अथ &c., Then he who was firm as mount Meru addressed his father : 'If this is impossible, then this course of mine is not to be hindered ; it is not proper to lay hold of one who wishes to come out of house (शरणं) which is set on fire.

St. 38. जगतश्च &c., As separation from the world is inevitable to (mankind), but it is not so with धर्म ; but this separation (of mine from my sire) is preferable ; will not death sever me who I am helpless, whose own objects have not been attained and myself unsatisfied ?

St. 39. इति &c., Having heard this resolve of his son wishing for liberation, the lord of the earth again exclaimed, 'He shall not go,' and set guards round him and arranged for his highest pleasures.

St. 40. सचिवैस्तु &c., And now having been duly instructed by the counsellors, with (all) respect and affection

according to the *S*ástras, and being thus forbidden by his sire with tears, the prince, sorrowing, entered into his palace.

St. 41. चलकुण्डल° &c., There he was gazed at by his loved-women with their restless eyes, whose faces were kissed by their dangling ear-rings, and whose bosoms were shaken by their thick sighes—as by so many young female fawns.

St. 42. स हि &c., Sparkling like a golden mountain, and bewitching the hearts of noble women, he captivated their ears, limbs, eyes, and the feelings of their hearts by his words, touch, form and qualities.

St. 43. विगते &c., When the day was gone, then, shining with his bodily frame like the sun, he ascended the seven-storied palace, as the rising sun ascends the mount Meru, desiring to dispel the darkness by his own splendour.

St. 44. कनकोज्ज्वल° &c., Having ascended the palace furnished with the lighted lamp-trees ablaze with gold, with its interior filled with the fumigation of best black alo-wood, he took (there) a prominent golden seat decorated with embelishments of diamonds.

St. 45. ततः &c., Then the excellent woman waited, during the night, on the noblest prince who was like Indra himself, with a concert of musical instruments, as the cluster of heavenly nymphs wait on the son of the lord of wealth (*i. e.* नलकूबर) on the summit of the हिमवत्, bright like the moon.

St. 46. परमैरपि &c., But even by those excellent instruments like a heavenly music, he did get neither pleasure nor delight; since the desire of that sage to go forth (from his home) to seek the bliss of the highest end was never tranquilized.

St. 47. अथ &c., Then the heavenly beings, called अकनिष्ठाः, who were most excellent in asceticism, knew his resolve and threw all at once the company of young women into sound sleep and distorted the movements of their limbs there.

St. 48. अभवत् &c., There a certain lady went to sleep, resting her cheek on her trembling arms; leaving, as in anger,

her lute, though dearly loved, which lay on her lap, decorated with gold leaves.

St. 49. विबभौ &c., Another girl shone with her flute clung to her hand, and lying with her white silk-woven garments slipped from her bosom,—like a river whose banks are smiling with the foam of the water and whose lotuses are covered over with rows of bees fond of honey.

St. 50. नवपुष्कर° &c., Another lady was also sleeping embracing her drum as a lover, with her arms tender like the interior of a fresh lotus, and with armlets fixed (on them) blazing with gold.

St. 51. नवहाटक° &c., Other girls decked with new gold ornaments, and wearing most excellent yellow garments, fell down alas! helpless with sleep, like the boughs of कर्णिकार trees broken down by an elephant.

St. 52. अवलम्ब्य &c., Another girl, leaning on the side of a window, with her slender form crooked like a bow, shone as she lay with her beautiful garland hanging down, like one who breaks the garlands of arches made by art.

St. 53. मणिकुण्डल° &c., In the same way the lotus-face of another girl, bowed down, with amorous paintings on her person rubbed by the jewelled ear-rings, shone forth like a lotus with its stalk bent into a half circle, and pressed down by a कारण्डव bird resting on it.

St. 54. अपरा: &c., Other girls, lying as they sat, with their limbs over-burdened by the weight of their bosoms, shone forth brilliantly, mutually embracing one another with their twining arms decked with golden bracelets (परिहार्यैः).

St. 55. महतीं &c., A certain girl, lay fast asleep, embracing her big lute of seven strings as if it were a female friend, and whirled it about, while its golden strings were trembling, with her face bright with her shaken ear-rings.

St. 56. पणवं &c., Another girl brought the पणव (*i. e.* the musical instrument) near the space of her thighs,—the पणव, which was made to glide down from the region of her shoulders on account of the beautiful grasp (of her hand).

being loosoned, as if it were her lover fatigued at the end of amorous sexual pleasures.

St. 57. अपराः &c., Other girls did not look bright with their eyes shut, although they were really full-eyed and fair-browed, like the lotus-beds with their cups of lotus flowers contracted at the setting of the sun.

St. 58. शिथिलाकुल° &c., Another lady having her hair loose and dishevelled, and her skirts of silk-woven garment and ornaments fallen from her hip and loins, lay with her कण्ठसूत्र embrace disengaged, like a woman crushed by an elephant and thrown down. कण्ठसूत्रं as quoted by Mallinátha on Raghu, XIX, 32. from रतिरहस्य is as follows :—यत्कुर्वते वक्षसि वल्लभस्य स्तनाभिघातं निबिडोपगूढं । परिश्रमार्थं शनकैर्विदग्धास्तत्कण्ठसूत्रं प्रवदन्ति सन्तः ॥ तथा च उरसि कमितुरुच्चैरादिशन्ती वराङ्गी स्तनयुगमुपधत्ते यत्स्तनालिङ्गनं तत् ॥

St. 59. अपराः &c., Other girls, helpless and destitute of shame, though resolute and endowed with graces of person, breathed excessively as they lay and yawned with their arms distorted and tossed about.

St. 60. व्यपविद्ध° &c., Other ladies, with their ornaments and garlands thrown off,—unconscious, with their garments the knots of which were loosoned, with their white and motionless eyes wide open, lay without any beauty as if they were dead.

St. 61. विवृतास्यपुटा &c., Another girl, with the hollow of her mouth open, with her limbs fully developed, with her mouth dropping saliva, and with her person exposed, lay as though sprawling in intoxication,—she spoke not and bore a changed form (*i. e.* distorted form).

St. 62. इति &c., Thus that cluster of young girls, lying in different attitudes, according to their disposition and family, bore the appearance similar to that of a lake whose lotuses were bent down and broken by the wind.

St. 63. समवेक्ष्य &c., And then having seen those young girls lying distorted and thrown about (अस्ताः),—however excellent their forms and beautiful their appearance,—the son of the king felt moved with disgust.

St. 64. अशुचिः &c., Such is this nature of women, impure and frightful in the world of living beings; but deceived by dress and ornaments a man feels passion for the pleasures of a woman.

St. 65. विमृशेत् &c., If a man would but consider the natural state of women and such a change produced in them by sleep, certainly he would not cherish in this case; but being deprived of an idea of merit he succumbs to passion.

St. 66. इति तस्य &c., He recognised their difference and there arose in him a desire to escape in the night: and then the gods, having read his thoughts, caused the door of the palace as if to fling open.

St. 67. अथ &c., Then he came down from the roof of the palace, scorning those young women lying asleep; and having descended from it, without entertaining any doubt, he went out first into the enclosure of the palace.

St. 68. तुरगावचरम् &c., Having awakened his horse's attendant, the swift छन्दक, he thus addressed him; 'Make haste and bring me (my) horse कन्थक, I wish, to-day to go out from here, to attain immortality.

St. 69. हृदि &c., Since such is the contentment which, to-day, is sprung in my heart, and since my determination is settled down in my strong will, and since even in loveliness I seem to possess a protector, surely the object, which I desire, stands before me.

St. 70. ह्रियमेव &c., Since abandoning shame as well as humility these young women lay asleep in my presence, and since the gates (of the palace) opened of their own accord, I think the time of my departure to get the freedom from the worldly disease has inevitably arrived.

St. 71. प्रतिगृह्य &c., Then, having grasped the meaning of his lord's command, though he knew the sense of the king's injunctions, as if impelled by a higher power in his mind, he made up his mind to bring the horse.

St. 72. अथ &c., Then he (*i. e.* छन्दक) brought out for his lord, that noble horse, his mouth furnished with golden-

bits, his back covered with a small saddle spread over with a carpet, and was endowed with strength, vigour, speed and swiftness.

St. 73. प्रतत° &c., With a long chine and the root of the tail and the heel,—mild with short hair, back, and ears,—with his back, belly, and sides depressed and elevated,—with broad nostrils, forehead, hips, and breast.

St. 74. परिरभ्य &c., That broad-chested prince, having embraced him and caressing him with his hand bright like a lotus, ordered him in a voice having sweet words, as if he were desirous to enter into the middle of an army.

St. 75. बहुशः &c., Often times the worst enemies having been driven away by the king (my sire) when mounted on thee ; do thou, O best of horses, so exert thy power that I too may get the supreme immortality.

St. 76. सुलभाः &c., Indeed companions are easy to get in a battle or in the attainment of happiness derived from worldly pleasures, or in obtaining wealth ; but companions are hard for a man to get who has fallen into misfortune or when he resorts to धर्म.

St. 77. इह &c., And yet those who, in this world, become companions, whether in evil acts or in seeking for धर्म,—as my inner soul knows,—those men too are inevitably the sharers of the portion of their respective deeds.

St. 78. तदिदं &c., Knowing this, therefore, to be full of धर्म (*i. e.* righteousness), my departure from here would be for the welfare of the world,—O best of horses, do thou, now, strive for thy own good as well as the good of the world by thy speed and valour.

St. 79. इति &c., Thus exhorting his excellent horse like a friend to his duty, the best of men, desiring to go to a forest, and wearing a beautiful form, in brightness like fire (असितगतिः = कृष्णगतिः), mounted his white horse, as the sun an autumnal cloud.

St. 80. अथ स &c., Then that good horse, avoiding the noise which would grow intense in the dead of night, and

which would awaken the servants, the sound of whose jaws is hushed and whose neighing is silenced, went forth planting his shaking steps at full speed.

St. 81. कनकवलय° &c., With their lotus-like hands whose fore-arms were decorated with golden-bracelets, the demi gods (यक्षाः) then having thrown away the lotuses, with their bodies bent down, held up his hoofs as he rushed in startled speed.

St. 82. गुरुपरिघ° &c., The gates of the city-road, the doors of which were closed by heavy bolts and which could not easily be opened even by elephants, flew open of their own accord, with their noise hushed, as the king's son went through.

St. 83. पितरम् &c., Firm in his resolve and indifferent (to all), he abandoned his father turned ever towards him, his infant son, his devoted people and his incomparable royal glory, and then went forth out of his father's city.

St. 84. अथ स &c., Then he with his eyes long like the full-blown lotus, looking back on the city, shouted like the thunder of a lion, without seeing the other end of birth and death, I will never again enter the city called Kapila.

St. 85. इति &c., Thus, having heard these words of his, the members of the court of the lord of wealth rejoiced; and the hosts of gods conferred upon him a blessing for the accomplishment of his resolve.

St. 86. हुतवहवपुषः &c., Other inhabitants of heaven, with their forms shining like fire, knowing that his resolve was hard to accomplish, spread a light on his path full of snow, like the rays of the moon issued forth from the rents of clouds.

St. 87. हरितुरग° &c., But he, with his horse like the swift-going bay horse of Indra, running on rapidly as if spurred in his mind, went over a wet track of many Yojanas in length,—all while the sky had a mass of clouds variegated in colour by the light of the dawn.

Index of verses arranged alphabetically.

च.

ज.

त.

द.

INDEX OF PROPER NAMES.

APPENDIX.

Our Betiah (Betiya) Ms., like Divya Deva's palm-leaf Ms. in the Darbar Library, Nepal, gives about twelve verses after the 40th stanza of the 9th canto. These 12 verses are wanting in the printed text of Prof. Cowell. These 12 verses, we think, complete the sense of the context; and without these the canto of the Kávya would be an incongruous one. They are as follows:—

जाम्बूनदं हर्म्यमिव प्रदीप्तं विषेण संयुक्तमिवोत्तमान्नम् ।
ग्राहाकुलं चाम्बिवरमारविन्दं राज्यं हि रम्यं व्यसनाश्रयश्च ॥ ४१ ॥
इत्थं च राज्यं न सुखं न धर्म्यं पूर्वे तथा जातघृणा नरेन्द्राः ।
वयःप्रकर्षेऽपरिहार्यदुःखे राज्यानि मुक्त्वा वनमेव जग्मुः ॥ ४२ ॥
चिरं हि मुक्तानि तृणान्यरण्ये त्रिषंकवो (?) रत्नमिवोपगुप्तः ।
सहोषितं श्रीसुलभैर्न चैव दोषैरदृश्यैरिव कृष्णसर्पैः ॥ ४३ ॥
श्लाघ्यं हि राज्यानि विहाय राज्ञां धर्माभिलाषेण वनं प्रवेष्टुम् ।
भग्नप्रतिज्ञस्य ननूपपन्नं वनं परित्यज्य गृहं प्रवेष्टुम् ॥ ४४ ॥
जातः कुले कोऽपि नरः ससत्त्वो धर्माभिलाषेण वनं प्रविष्टः ।
काषायमुत्सृज्य विमुक्तलज्जः पुरन्दरस्यापि पुरं श्रयेत ॥ ४५ ॥
लोभाद्विमोहादथ वा भयेन योवान्तमन्नं पुनराददीत ।
लोभात्स मोहादथ वा भयेन संत्यज्य कामान् पुनराददीत ॥ ४६ ॥
यश्च प्रदीप्ताच्छरणात्कथश्चिन्निष्क्रम्य भूयः प्रविशेत्तदेव ।
गार्हस्थ्यमुत्सृज्य स दृष्टदोषो मोहेन भूयोऽभिलषेद्ग्रहीतुम् ॥ ४७ ॥
वह्नेश्च तोयस्य च नास्ति सन्धिः शठस्य सत्यस्य च नास्ति मेलः ।
आर्यस्य पापस्य च नास्ति प्रीतिः शमस्य दण्डस्य च नास्ति योगः ॥ ४८ ॥

---

48. Corrected into सन्धिः for मेलः, सन्धिः for प्रीतिः and सन्धिः for योगः on the top of the same words of the verse in Bt. in the same hand as that of the text; but the original readings, though blotted with yellow fluid, are yet clearly visible.

या च श्रुतिर्मोक्षमवाप्तवन्तो नृपा गृहस्था इति नैतदस्ति ।
सामप्रधानः क्व च मोक्षधर्मो दण्डप्रधाना क्व च राजनीतिः ॥ ४९ ॥
शमे रतिश्चेच्छिथिलञ्च राज्यं राज्ये मतिश्चेच्छमविप्लवश्च ।
शमश्च तैक्ष्ण्यञ्च हि नोपपन्नं शीतोष्णयोरैक्यमिवोदकाग्न्योः ॥ ५० ॥
तन्निश्चयाद्वा वसुधाधिपास्ते राज्यानि मुक्त्वा शममाप्तवन्तः ।
राज्याङ्गिता वा निभृतेन्द्रियत्वादनैष्ठिके मोक्षकृताभिमानाः ॥ ५१ ॥
तेषाञ्च राज्येऽस्तु शमो यथावत्प्राप्तो वनं नाहमनिश्चयेन ।
छित्त्वा हि पाशं गृहबन्धुसञ्ज्ञं मुक्तः पुनर्न प्रविविक्षुरस्मि ॥ ५२ ॥

---

49. Bt. in margin notices दण्डप्रधानः for दण्डप्रधाना and राजधर्मः for राजनीतिः in the same hand as that of the text.